RACING IN ENGLAND.

THE ROYAL ASCOT MEETING.

Presence of Illustrious Personages—Great Attendance of the Nobility—Appearance of Cremorne, Winner of the Derby and Grand Prix de Paris—Prince Charlie Winner of the Two Thousand Guineas—Defeat of Sterling, Harry Bassett's Would-Be Rival—The Gold Vase—The Royal Hunt Cup.

LONDON, June 13, 1872.

In the hurry of the great day of the Ascot meeting I have not time to describe the glories of the place, the immense attendance of the aristocracy, the royal procession—including the Prince and Princess of Wales, the Duke of Edinburg, Prince Arthur and the Duke of Cambridge—or the splendor of the toilets on the "lawn." All these things I must leave till Saturday, and must content myself at present with an account of the racing on the first two days of perhaps the greatest meeting connected with the English turf. The value of the prizes is unequalled; all the best animals in the country appear for one or other of them, and the sport crowded into each day's programme is almost fatiguing. Except on Tuesday, when the weather was deplorable, the gathering has been a decided success, and the magnificence of the spectacle was never surpassed.

The first day's racing was of the most interesting kind and comprised several races of rare importance to English sport. Among them was the Prince of Wales' Stakes for three-year-olds, which may be regarded as a sort of supplement to the Derby, and generally brings out the best horses of their age in country. We were not, however, to see Cremorne, the the winner of the Derby, in the field, for, though he was on the spot, he had only recently returned from Paris, and it would have been cruelty to run him. He went over to the French capital on Tuesday last, undergoing the sea voyage, which was a very trying one, without apparently the slightest injury. On Sunday he went down to the Bois de Boulogne to start for the Grand Prix de Paris, one of the richest racing prizes in the world, and he won it with the greatest ease, Maidment, his jockey, having time to turn round in his saddle to smile contemptuously on his opponents, none of whom ever had the ghost of a chance. Cremorne left Paris the same evening and again crossed the channel, without showing any symptoms of uneasiness, and arrived in England on Monday morning. He got a brief rest in London, and then was sent out at a very early hour for Ascot, where he arrived on Tuesday, the day on which the meeting commenced. There was some fear that Mr. Savile, who does not, as a rule, spare his horses, would send him out to run for the Prince of Wales' Stakes, and when his number was seen on the telegraph board, and Maidment, the jockey, appeared in the well-known yellow and red cap, indignation found vent in tones both loud and deep. As it turned out, however, the whole thing was a mistake; the horse had been scratched some time previously, and Maidment, who was not aware of the fact, had gone in to scale. The most notable of the runners for the Prince of Wales' Stakes was Lord Falmouth's horse, Queen's Messenger, who won three races as a two-year-old, but this season was compelled to put up with third place both in the Two Thousand Guineas and the Derby. Almoner had won the Newmarket Biennial, and Xanthus had been second to him; but both had thoroughly disgraced themselves in the two great races referred to. Khedive is the stable companion to King Lud, who finished close behind Queen's Messenger in the Two Thousand, and was now said to be superior to him, and Wenlock had been an excellent fourth to Lord Falmouth's horse in the Derby.

THE PRINCE OF WALES' STAKES of 50 sovs. each, half forfeit, with 1,000 added, for three-year-olds; colts 122 lbs., fillies 117 lbs.; winners extra; maiden allowances; the second received 200 sovs., and third 100 sovs. out of the stakes; new course (about 1 mile and 5 furlongs); 106 subscribers.

Lord Falmouth's b. c. Queen's Messenger, by Trumpeter—Queen Bertha; 127 lbs. (inc. 7 lbs. extra) 1
Lord Zetland's ch. c. Khedive, 122 lbs 2
Mr. W. S. Crawfurd's ch. c. Drumochter, 115 lbs 3
Duke of Beaufort's br. c. Almoner, 125 lbs. (inc. 2 lbs extra) 0
Mr. G. Clive's b. c. Winslow, 122 lbs 0
Mr. W. S. Cartwright's Louise Victoria, 110 lbs 0
Mr. T. Jennings' Lighthouse, 122 lbs 0
Mr. R. H. Long's b. c. Lord Gough, 115 lbs 0
Mr. T. V. Morgan's Xanthus, 122 lbs 0
Lord Wilton's b. c. Wenlock, 115 lbs. (carried 8st. 7lb.) 0
Lord Ailesbury's ch. c. Wolfhall, by Savernake—Heroine of Lucknow, 115 lbs 0

Betting at the start—7 to 4 against Wenlock (t.); 9 to 2 against Queen's Messenger (t.); 9 to 2 against Khedive (t.); 5 to 1 against Drumochter (t.); 100 to 15 against Louise Victoria (t.); 10 to 1 against Almoner (t.); 100 to 6 against Heroine of Lucknow c. (t).

The start was an excellent one, and the lot went for several strides almost abreast. The first in advance was the Heroine of Lucknow colt, but he soon gave way to Drumochter, and the most prominent of the others were Louise Victoria (who, by the way, was second in the Oaks), Khedive, Lord Gough, Xanthus and Almoner. When half a mile had been got over Drumochter in turn retired behind Louise Victoria and the Heroine of Lucknow colt, and in the Swinley Bottom Drumochter retired still further and was passed by Khedive and Wenlock, while Almoner dropped into the rear. Coming into the old course the Heroine of Lucknow colt again assumed the command, attended by Wenlock, Louise Victoria, Khedive and Drumochter; but when fairly in the straight run for home Queen's Messenger, who had hitherto been lying in the ruck, gradually improved his position, and, getting on even terms with the leaders, of whom the Heroine of Lucknow colt, Louise Victoria and Wenlock were the first beaten, won after a good race by a neck from Khedive, behind whom, at three lengths, came Drumochter; Wenlock fourth, and Louise Victoria fifth. Time, 3m. 6s. The result of the race was that Queen's Messenger, who had previously been first favorite for the great Doncaster St. Leger, the third of the most important three-year-old races—in which, unfortunately, Cremorne and Brother to Flurry, the first and second in the Derby, are not engaged—was in still greater demand for that race, while King Lud, who was supposed to be his most formidable opponent, went back in the quotations. Her Majesty's Gold Vase, which followed, was a race

IMPORTANT TO AMERICA.

seeing that among the runners was Sterling, that magnificent horse who was at one time the object of negotiations for a match with the States champion Harry Bassett, which unfortunately fell through, owing chiefly, as was supposed, to the cowardice of his owner, Mr. Bretton. Though redoubtable for his speed he had never run in public over long courses, but his friends and many general backers believed that he would yet show that stamina was one of his strongest points. He now came out over a two-mile track and met some celebrated stayers, such as Dutch Skater, Corisande and Agility, and it will be seen that though he beat all these he failed to accomplish the task, rolling all over the course when challenged by Albert Victor, who ran a dead heat with King of the Forest for second place in last year's Derby, and was subsequently second in the St. Leger of the same season. From this it will be seen that if

HARRY BASSETT

is possessed of thorough staying powers as well as speed, he must have beaten our champion in the proposed match, though not, perhaps, as easily as the London Club crew beat that of the Atalanta.

THE GOLD VASE, given by Her Majesty, added to a Sweepstakes of 20 sovs. each, for three-year-olds and upwards; weight for age, penalties and allowances; 2 miles; 10 subs.

Mr. W. S. Cartwright's ch. c. Albert Victor, by Marsyas, Prince of Wales, 4 years, 8st. 10 lbs 1
Mr. Gretton's b. c. Sterling, 4 years, 8 st. 10 lbs 2
Baron Rothschild's b. f. Corisande, 4 years, 8 st. 5 lbs 3
Mr. Johnstone's Ringwood, 4 years, 8 st. 10 lbs 0
Mr. Launde's Agility, 5 years, 8 st. 12 lbs 0
M. Lefevre's Dutch Skater, 6 years, 9 st. 3 lbs 0
M. Lefevre's Alaric, 5 years, 9 st. 3 lbs 0

Betting—7 to 4 against Sterling, 9 to 4 against Corisande, 100 to 15 against Dutch Skater, and 10 to 1 each against Albert Victor and Agility.

Alaric, serving his stable companion, Dutch Skater, made the running at a good pace and soon held a long lead of Sterling, who gave way to Dutch Skater before half the journey had been accomplished. Alaric was soon joined by his companion, and they came on together into the straight, where they were joined by Albert Victor and Corisande, the five for a few strides running in a line. The three last named soon drew away and Sterling appeared to have the race at his mercy, but he compounded in the last quarter of a mile, and Albert Victor won very easily by half a length, Corisande a bad third. One of the finest struggles of the day was that between the the famous Hannah—who last year won for Baron Rothschild the One Thousand Guineas, the Oaks and the St. Leger—and Ripponden, a horse belonging to Mr. Savile. So great appeared to be the chance of the mare for the Eighteenth Ascot Triennial that 100 to 30 was laid on her, but she had the greatest difficulty in shaking off her opponent, whom she beat by only a head. What Ripponden did afterwards will be seen. On Wednesday the racing was greatly inferior to that of the previous day, but we had the pleasure of seeing

THE FAMOUS CREMORNE,

who, looking remarkably well after all his hard work and travelling, absolutely cantered away from the field that was offered to him for the Fourteenth Ascot Biennial, worth £700, with odds of seven to one betted on him. We also saw that magnificent "roarer," Prince Charlie, who beat Cremorne for the 2,000 guineas, but whose infirmity placed him "nowhere" in the Derby. He now came out for the Fern Hill Stakes, in which, as he met only two moderate two-year-olds, odds of four to one were betted on him; but he caused his backers some uneasiness, for he "hung" dreadfully at first; but when roused, woke up, and coming along with his great, beautiful stride, won easily enough. One of the chief races of the day was a sort of

SUPPLEMENT TO THE PRINCE OF WALES STAKES.

inasmuch as though Queen's Messenger did not run for it, it brought out Drumochter, whom he then beat into third place, and King Lud, stable companion of Khedive, who in that race finished second. Their opponents were a very moderate animal named Bustard, belonging to the Duke of Hamilton—who, by the way, now made his first appearance on an English race course for a long time—and Laburnum, who, during the winter months, was first favorite for the Two Thousand Guineas and Derby, but has since proved himself a fearful rogue. The race was one of the finest we have seen this week, for the four came up the straight almost abreast, and at one time Laburnum appeared to be winning; but, as usual, he would tire. Bustard was one of the first beaten, but "coming again" in the last few strides, in the course of which Drumochter got to the front, he finished with King Lud a dead heat for second place, three-quarters of a length behind Drumochter. This running still further enhanced the chance of Queen's Messenger for the St. Leger, and he became a greater favorite than ever.

THE ROYAL HUNT CUP, a piece of plate value 300 sovs., added to a Handicap Sweepstakes of 10 sovs. each; winners 7 lbs. extra; New Mile; 65 subs.

Mr. Saville's b. c. Ripponden, by Skirmisher—Vertumna, 4 years, 100 lbs 1
Mr. Merry's b. c. Falkirk, 4 years, 98 lbs 2
Colonel Carlton's ch. c. Hamlet, 3 years, 93 lbs 3
Mr. H. R. Ray's ch. h. Normanby, 5 years, 114 lbs. 0
Mr. Richmond's Oxonian, 6 years, 113 lbs 0
Mr. T. E. Case's Anton, 4 years, 113 lbs 0
Mr. Gentle's Ralph Lambton, 5 years, 108 lbs 0
Mr. Eastlake's Sister Helen, 4 years, 103 lbs 0
Mr. Johnson's ch. c. Fisherman, 4 years, 102 lbs 0
Mr. A. E. Hope's br. c. Young Sydmonton, 3 years, 100 lbs 0
Lord Calthorpe's Bonny Swell, 5 years, 98 lbs 0
Lord Ailesbury's Sir Robert Walpole, 4 years, 97 lbs 0
Mr. J. Parry's Marshal Bazaine, 3 years, 96 lbs 0
Mr. G. G. Keswick's Helmet, 3 years, 95 lbs 0
Mr. Johnstone's b. c. Lord Hawke, 4 years, 94 lbs. 0
Mr. G. Payne's Celibacy, 3 years, 89 lbs 0
Lord Downe's Bordeaux (dam Frangipanni), 4 years, 85 lbs 0
Mr. Reynolds' The Curate, 3 years, 82 lbs 0
Mr. Sturt's Theodoros, 4 years, 77 lbs 0

Betting at the start—7 to 2 against Theodoros (t), 5 to 1 against Anton (t), 5 to 1 against Bonny Swell (t), 100 to 15 against Fisherman (t), 100 to 8 against Ripponden (t), 100 to 7 against Celibacy (t), 20 to 1 against Bordeaux (t), 20 to 1 against Marshal Bazaine (t), 20 to 1 against Falkirk (t), 25 to 1 against Hamlet (t), 25 to 1 against Sir Robert Walpole (t), 25 to 1 against Ralph Lambton (t), 28 to 1 against Sister Helen (t), 40 to 1 against Oxonian (t), 40 to 1 against Lord Hawke (t).

The lot got away to an excellent start, and the first to show in advance was Fisherman, to whom succeeded on the right Anton, Theodoros and Bonny Swell, while prominent in the centre were Falkirk, Sir Robert Walpole, Hamlet, Celibacy and Young Sydmonton, and close to Fisherman were Ripponden and Helmet. This order was maintained for nearly half a mile, when he gave way to Falkirk, who now had for his immediate attendants Hamlet, Ripponden and Helmet. Falkirk held his advantage to the distance, when he swerved and Ripponden, drawing up to him, soon had the best of the race and won very easily by a length, Hamlet finishing three lengths behind the second. Time, 1:45. Net value of the stakes, £950, or $4,750.

PROSPECT PARK FAIR GROUNDS.

A Trotting Contest Between Othello, Fanny Fern and Hank—Othello the Winner.

A trotting contest came off yesterday afternoon for "a special purse," between black gelding Othello, chestnut mare Fanny Fern and bay gelding Hank, which was won very easily by Othello in three straight heats.

The winner of the race was once known as the Black Crook, then owned by Mr. Gould, who sold him to Norton, late Superintendent of the Money Order Department of the New York Post Office, for $4,000. To whom the horse belongs now no one could tell yesterday, but Norton was there to engineer the race and see that the horse won, probably for the purpose of selling him for a good price. Othello is a fine gelding, and for a gentleman's road horse he ought to bring a large figure, for it will be difficult to find a better one.

Fanny Fern, the second in the race, is an honest creature, and in her many races has always given satisfaction to the public. She became lame last fall and her owner bred her to a good horse; but not proving in foal, she is being trained and trotted again this year. She is hard to beat when the heats are split.

Hank is a very pretty little horse, and a fast one, too; but he seemed yesterday to lose a great deal of ground purposely at the start. He afterwards held his own with the others, and many who witnessed the race are under the impression that he could have done better had his driver assisted him "just a little."

The following are the details of

THE RACE.

First Heat.—Fanny Fern had the best of the send off, Othello second, Hank third. Othello was very rank, and broke up repeatedly to the quarter pole. Fanny Fern led two lengths to that point in thirty-seven and a half seconds, Othello second, twenty lengths in advance of Hank. Othello closed on the backstretch, and at one time was on even terms with Fanny Fern, Hank far behind. Fanny passed the half-mile pole in 1:15½. Soon after passing that point Othello steadied himself, and he soon took the lead, and was four lengths ahead at the three-quarter pole, Fanny Fern second, twenty lengths in advance of Hank. The latter trotted fast afterwards, and shut up a great deal of the gap. Othello won the heat by four lengths in 2:33, four lengths ahead of Fanny Fern, who was six lengths in front of Hank.

Second Heat.—The horses had a very even start, and went away at a good pace, Othello leading, Fanny Fern second, four lengths in front of Hank. Othello made a skip on the turn, and at the quarter pole Othello was half a length in front, in thirty-nine seconds, Fanny Fern second, six lengths in advance of Hank. Othello broke up on the backstretch, and Fanny Fern led him for a considerable distance by his having a succession of breaks. He, however, settled, and was in front at the half mile one length in 1:18, Fanny Fern second, eight lengths in advance of Hank. Othello trotted very steady to the three-quarter pole, Fanny Fern laying close to his wheel all the way. Othello came along and won the heat by three lengths, Fanny Fern second, four lengths in advance of Hank. Time, 2:34¼.

Third Heat.—Othello took the lead at the start, Fanny Fern second, Hank third. At the quarter pole, which was passed by Othello one length in front of Fanny Fern, the time was thirty-eight and three-quarter seconds, Hank far behind. The black gelding led to the half-mile pole, in 1:16, and it was palpable that he could not be beaten by any horse in the race if his driver kept him trotting. He came home a winner by three lengths, in 2:33¼, three lengths in advance of Fanny Fern, the latter being eight lengths clear of Hank. The following is a

SUMMARY.

PROSPECT PARK FAIR GROUND ASSOCIATION, JUNE 24.—Special Purse, mile heats, best three in five, in harness.

J. Campbell entered blk. g. Othello	1	1	1
J. H. Phillips entered ch. m. Fanny Fern	2	2	2
F. Loomis entered b. g. Hank	3	3	3

TIME.

	Quarter.	Half.	Mile.
First heat	37½	1:15½	2:33
Second heat	39¾	1:18	2:34¼
Third heat	38¾	1:16½	2:33¼

TWO GREAT TROTTING EVENTS.

Goldsmith Maid, Lucy, American Girl and Henry to Meet at the Prospect Park Fair Grounds and at Fleetwood Park.

The purse of $5,000 offered by the Prospect Park Fair Grounds Association, free for all horses, with the provision that Goldsmith Maid, Lucy, Henry and American Girl should enter, closed agreeable to announcement, last evening at the office of the Association in Brooklyn, and pleasant to note, with the response the liberality of the management deserved, as the four above well-known clippers were duly entered. A race between these horses has long been hoped for by the lovers of trotting, and the owners of Henry and American Girl have frequently of late expressed a wish to meet the Maid and Lucy on a fair field, to fully test the merits of each. This contest, providing that the necessary accompaniments of good day and track may be had, will take place on Thursday of this week, and, without the least doubt, it will be one of the most interesting of its nature seen on any track for a long time. The purse is divided so that $2,250 will go to the first, $1,250 to the second, $1,000 to the third and $500 to the fourth horse, each receiving a handsome sum; but the struggle for second place, while, perhaps, it is conceded that Goldsmith Maid will be the winner, will be of the most intense nature, and large sums of money will find their way to the pool box awaiting the result in this particular. The conditions of the race are mile heats, best three in five, in harness, and a horse distancing the field to be only entitled to the first premium.

The Fleetwood Park Association at the same time offered a similar purse, to be trotted under like conditions, and it closed last night at Johnson's, Broadway and Twenty-eighth street, with the same result as that of the Prospect Park Fair Grounds Association. The race at Fleetwood will take place on Tuesday, July 9.

MONMOUTH PARK RACES.

The races at Long Branch will commence on Saturday next, and there is every reason to anticipate an immense success, as the best horses in the land are now there ready to run. The meeting will be inaugurated with "The Grand National Steeple Chase," for all ages, about three miles, over a very fine steeple-chase course, many of the jumps being quite difficult, which will try the jumping powers of the horses engaged. We have at present some capital "cross-country" horses, half a dozen or more of which will be in this race, such as Blind Tom, Tammany, Lochiel, Lobelia, Jim Tisdale, Astronomer, Vesuvius, and perhaps Dick Jackson. The winner will be difficult to select out of such a field. The second race is a mile dash, for all ages, and there are at least twenty horses at Monmouth Park that are fit to run in it. The third race on the first day is the Jersey Derby. There are forty-one entries for this stake, the best of which we think are D. R. Harness' chestnut colt Meteor, by Asteroid, dam Maria Innis; W. R. Babcock's chestnut filly Ethel Sprague, by Jack Malone, dam Vesper Light; D. McDaniel's two chestnut colts, Jo Daniel and Hubbard, the former by Australian, the latter by Planet; D. Swiger's bay colt Shylock, by Lexington, dam Edith; John M. Clay's bay colt True Blue, by Lexington, dam Balloon; A. Belmont's gray colt Gray Planet, by Planet, dam Eagless; and Hunter and Traver's bay colt Buckden, by Lord Clifden, dam Consequence. Mr. Belmont's Gray Planet will make his first appearance this season on this occasion, and great hopes are entertained of his winning. Large amounts of money are pending between him and Jo Daniel, the winner of the Belmont stakes at Jerome Park, on the result, as they are booked for first and second places in the race by the "knowing ones;" but it would not surprise us much to see some of the others named pass under the wire first at the finish.

The second day of the meeting will be Tuesday, July 2, when the Hopeful Stakes will be run by two-year olds, a half mile dash. This will bring together eight or ten youngsters of the first quality. Then will come a race of mile heats for a purse; and after that follows the great race of the meeting, the contest between the famous horses Longfellow and Harry Bassett, for the Monmouth Cup. There will be other horses in the race, but they will not be considered as contestants. When the two turf giants are stripped for the struggle, there will probably be more spectators than ever before witnessed a race in this country. When the great match between Eclipse and Henry took place in 1823 it was estimated that fifty thousand people were on the Union Course, and at that time the population of New York and its suburbs did not number over half a million in a circuit of twenty miles. In what proportion should we then estimate the crowd that will be gathered at Monmouth Park on July 2, when in the same radius we have a population of two millions, a great proportion of whom are lovers of fast horses. Betting is about even on this great race, although the Bassett party are the "callers." They, however, hesitate to wager odds on the result at present, but it is thought that before the drum taps Harry Basset will be the favorite at 100 to 70. John Harper and Colonel McDaniel, at the present time, proclaim their horses' condition as near perfection as it is possible to get them; and should no unforeseen mishap occur between this and Tuesday next, the greatest race in point of speed that ever took place on this continent will be run.

On the third day of the meeting, the 3d of July, there will be four races; and on Independence Day there will be three. The July meeting closing on the 5th with three races, comprising hurdles, a three mile dash and the Monmouth Sequel Stakes for three-year-olds.

All that is required by the managers of the meeting to make this a succession of successes is to provide steamboats and railroad cars enough to convey the crowds to the grounds and return them in safety to their homes each day.

THE METHODIST PREACHERS.

General Conference Action on the American Bible Society Regretted—Determined to Stand by That Society.

The Methodist preachers continued their discussion of the doings of the late General Conference yesterday. Dr. Holdich led off with some remarks regretting the spirit evinced by the Conference that all its offices should be filled by members of its own body. He also regretted the fact that several of its appointees had been placed in office through intrigue and caucusing, which he considered wholly and highly improper for such a Christian body to do. We condemn such intrigues in political associations; how much more so, then, in the General Conference. The Doctor spoke warmly on the Conference action in dropping from its list of disciplinary collections that for the American Bible Society, of which he is secretary and has been for ten years. He thought it was hardly courteous, considering that the Methodist Church has received its proportionate share of donations for its several missions every year, and sometimes more than its proportion, and the more so since the society has recently elected a Methodist as its President. He hoped that the pastors would on their own behalf see that collections continued to be taken up for this cause in their several charges.

Drs. Reid, Brown, Merwin, Woodruff and others spoke on this Bible Society matter, and expressed the idea that the question had been sprung upon the Conference toward the close of its session, that it had not been discussed either in the Committee on Revisals or in the General Conference, and that it was substantially the work of two of the Bishops. They hoped, however, that the Church would be kept in blissful ignorance of the action of the Conference, and would continue to make subscriptions and donations as usual.

The meeting decided, after next Monday, to adjourn until the first Monday in September, and then to take up their vacation experiences.

NEW YORK EDUCATIONAL SOCIETY.

The annual meeting of the New York Educational Society, composed of ministers and laymen of the New York and New York East Conferences of the Methodist Episcopal Church, met yesterday afternoon at 805 Broadway, Rev. Dr. Curry in the chair. The object of the society is to aid candidates for the Methodist ministry in obtaining a collegiate education. They have applications this year from ten persons, eight of whom they propose to help. These are at present scattered in Dickinson College, Wesleyan University, Syracuse University and Drew Theological Seminary. They find many of their sources of income dried up by the McClintock Association, whose object is similar, but whose benefactions are confined to young men in Drew's Seminary. The minutes, which were read by Dr. A. S. Hunt, showed that for the year 1870-71 the Education Society paid out $1,274. They need to-day $500 to aid their old beneficiaries and much more for new applicants. Subscriptions amounting, with the balance on hand, to over $200 were thereupon received by the Treasurer.

The following named officers were elected for the year:—President, Mr. Oliver Hoyt; Vice Presidents, Drs. Crawford, Curry, Hunt and Mr. Taft; Treasurer, Mr. C. H. Fellowes, and Secretary, Rev. A. D. Vail. A board of managers was also chosen, and appropriations were made to the beneficiaries of the society.

ALMOST A TUGBOAT DISASTER.

Collision on the North River—Exciting Scene on a Jersey City Ferryboat.

At ten minutes before six o'clock last evening the tugboat H. G. Lapham collided with the Jersey City ferryboat New York, off the slip at the foot of Cortlandt street, and was so badly injured that it was with difficulty kept from sinking. The tugboat was proceeding from pier 19 and signalled the ferryboat, but the latter was being carried along by the tide. Captain Sherman, of the tugboat, says he tried to back, but the crank came to the dead point and the two boats pushed steadily towards each other till the tugboat ran under the starboard side, in front of the wheelhouse. Then followed a crash, a creaking and smashing of timbers, and shrieks of women, who were on board the ferryboat. But the most terrible scene of all was the loud roar that attended the sudden escape of a huge volume of steam from the boiler, and which was in the excitement of the moment supposed to be an explosion. The steam pipe leading from the boiler to the cylinder was wrenched from its socket, allowing the steam to escape and providentially preventing an explosion. The deck hand of the tugboat, the engineer, William Martin, and the fireman, Isaac Parks, jumped overboard and were rescued in small boats. Although the pilot house and smokestack were knocked clean over, the captain held on for dear life till the deck hands of the ferryboat pulled him on board. The cook, Richard Caulfield, was rescued in a similar manner.

Roundsman William Hassin and Officers Archer, Thomas, Fay and Mulvey hurried to the scene and rendered assistance. The ferryboat Hudson City was about to leave the slip when the collision occurred, and there was a general stampede of the passengers backward to the bridge. The tugboat belonged to Mr. William Reeves.

THE LONDON OPERA SEASON.

Italian Opera as a Fashionable Club—The Secret of Attraction at Covent Garden and Drury Lane—Decay of the Lyric Drama in England—Gye versus Mapleson—Nilsson, Kellogg, Tietjens, Vizzani, Campanini, Patti, Lucca and Other Operatic Stars Reviewed.

LONDON, June 8, 1872.

Although politics are much discussed just now, and sensible people in England read with an interest easy to understand what the HERALD and other organs of American opinion (but particularly the HERALD) say about a question of which all the world has been talking for months, this being what is called "the London season," public entertainments engross a very large share of attention. Above all the two Italian opera houses are the topics of conversation not merely in high circles among the "upper ten," but in circles where art, and particularly musical art and most especially operatic musical art, is an absolute necessity of life. But apart from these considerations Italian opera in London has become indispensable to certain classes. Italian opera may fairly be regarded as a club where ladies and gentlemen habitually meet and interchange ideas on all existing topics, no matter what. Two years ago the idea of a ladies' club was projected, but for reasons unnecessary to mention it fell through. Now the ladies are obliged to resign themselves to inevitable fate and to hold their club at the opera, where they, as a matter of course, are compelled to include gentlemen as members. This, indeed, is their place of rendezvous, where they can converse freely to the accompaniment of music from orchestra and chorus, or orchestra alone, just as the case may be, until a Lucca or a Kellogg opens her lips and warbles melliluous strains to enchain their immediate attention and supply them with a new subject to dwell upon and discuss. Opera, and especially Italian opera, would long ago have declined and faded in the old country but for this. Then we have at the London operas an element of attraction which alone would suffice to keep them up—I mean the dazzling attraction of "evening dress," with the ladies, resplendent in their toilettes and their beauty, outshining the very lights that make them visible. The gentlemen, too, are all attired with the nicest scrupulousness. This appears to me, as an American, the very acme of good taste—an exhibition of mutual courtesy, a desire to please and to be agreeably presentable to each other—which does honor alike to both sexes. And more especially at the Italian opera—which has been, is and must ever be a luxury, like other luxuries, principally for the wealthier classes, who alone can help to support it—does this seem eminently desirable. Now, if the result of this habit—a habit which has prevailed since the glorious Handel was manager and director of the Italian opera here at the commencement of last century—has been such, what would it be if universally adopted in America, the unquestionably destined home of the arts, and particularly of that form of art which is so gracefully represented by the opera? I need hardly tell even an inhabitant of the "Old World" that the personal beauty of the American ladies is as unrivalled as their taste in dress is exquisite.

DECAY OF ITALIAN OPERA IN EUROPE.

It is of no use concealing the fact that on this side of the great Atlantic Italian opera is gradually going into decay. The club system, the union of ladies and gentlemen, the evening dress, the pleasant talk, &c., alone keep it up. A new composer of genius might revive it for a time; but there seems little chance of such a phenomenon, even of another Verdi; much less chance of another Rossini; least of all of another Mozart, with a "Don Giovanni" in his portfolio (Wagner won't do under any circumstances.) But the Americans, being a younger and more vigorous people, more lively, impressionable and open to new sensations, seem absolutely destined to take the sceptre of art from Europe's hands and to wield it for the universal good of artists in particular and the world generally. In America I feel thoroughly convinced that Italian opera will find

A NEW AND PERMANENT HOME,

more especially if it is made the fashion, as it has so long been here, and if its attractions are enhanced by the means I have suggested. New York has, with good management, already the power to surpass anything now to be witnessed in Europe, whether at Milan, Berlin, Madrid or St. Petersburg, and I may safely add Paris or London.

Now that both of the Italian operas have been open for some time I am able to tell you a fact or two. Mapleson, at Drury Lane, has the best conductor in Costa, and the best orchestra. The members of Gye's orchestra at Covent Garden may be individually good for the most part, but, owing to the

UTTER INCOMPETENCE OF HIS TWO CONDUCTORS

(fancy two conductors!) the performances are at times below mediocrity. At Mapleson's the fame of Mlle. Marimon has very considerably diminished. Her vocal facility is not questioned, but her style and deportment are considered somewhat vulgar, and her roulades and cadenzas, all prepared for her by her master, M. Maton, and *tours de force*, are now for the most part looked upon as stereotyped machine tricks. That Tietjens was, and even is, a good artist, none can honestly deny; but that

CONSTANT WEAR AND TEAR

in London during summer and autumn, in the country during winter and spring, have materially injured her voice, and that she consequently as often sings ill as well is no less undeniable. In thinking of Tietjens and Nilsson I am often reminded of that wonderful picture by the English Turner, in which a magnificent old ship of war is being tugged up the river by an insignificant little steamer (steamers were unknown in the time of the Temeraire), in order to be converted into a hospital. And yet (would you believe it!) some of those English newspaper reporters (thus they are here humiliatingly styled) who were wont to extol Christine to the skies, positively have

THE IMPUDENCE TO CRITICISE HER.!

You will laugh; but it is true all the same. The *Telegraph* has a significant hint or two as to her voice in the upper register having been injured by over-exertion, while the *Queen* and *Athenæum* go straight to the point and accuse her of certain exaggerations which render her performance in the "Traviata" much less acceptable than it used to be. Another critic finds that Mlle. Nilsson has abandoned the Bosio reading of Violetta for that of Piccolomini, leaving his readers to choose which they like best. There was an enormous house on the occasion of Nilsson's first appearance (Tuesday last), by no means an enormous house on the occasion of her second (Friday). I tell you candidly I do not think that her prestige in this country will endure. But, as she is speedily to be wedded to a constant adorer of many years, what does that matter?

AN AMERICAN PRIMA DONNA.

You will be glad to hear that our charming compatriot, Clara Louise Kellogg, has again met with a cordial, nay, enthusiastic, reception from the English public, who evidently rate her at her genuine worth, as a very accomplished dramatic singer. Kellogg has played Linda and Lucia, both with extraordinary success—a success spontaneously recognized by the entire London press.

The new tenor, Campanini, is a disputed triumph. Some call him Giuglini's legitimate successor; others will admit nothing of the kind. I take the medium, and prefer to think that, though not yet a great singer, Campanini has a beautiful voice, and greater promise than we have seen exhibited by any tenor for years past. Mapleson, however, is rather fortunate in tenors. For example, he has got Vizzani, who is very young, extremely good looking, graceful and manly in bearing, possesses a really beautiful and sympathetic voice of wide compass and good quality, from the highest note to the lowest, sings with invariable taste, and acts with an intelligence that many long-accepted tenors might envy. Vizzani is a valuable acquisition, and the more so because his repertory is varied and extensive.

At Covent Garden it is still, in a great measure, "Patti, Patti, Patti." "Too many pattitades," as the great English wit, Charles Kenney, once replied to some one who asked his opinion of Gye's prospectus for the season.

Patti seems desirous of extending her repertory in the wrong direction. Last year she made a *fiasco* as Valentine, in the "Huguenots"—a part utterly unsuited to her; this year she has played Leonora, in "Il Trovatore"—the first time with great applause, the second time with considerably less. If she persists in these endeavors (and, like poor Grisi, she is both jealous and omniverous), she stands a good chance of

LOSING HER VOICE.

We have, of course, heard her in the "Barbiere," "Don Giovanni" and "Dinorah"—in which last named opera she made her *rentrée* with undisputable success. She is now about to introduce to the meekly enduring London public an opera called "Gelmina," the composition of Prince Poniatowski, which, I may inform you, as I have had a long look at the vocal score, is about as good as the "Esmeralda" of Signor Campana, which opera Patti (although it had notoriously failed at St. Petersburg) absolutely forced Gye to give the year before last, with what result, if I remember well, was communicated to the HERALD at the time.

Gye's promise of "Lohengrin" will, I fancy, end in moonshine. The German singers engaged expressly for this opera have successively appeared and successively failed. I need not name them, for they are not worth naming; and yet Gye had in his theatre Madame Pauline Lucca, who was not only willing, but anxious, to undertake the part of Elsa, in "Lohengrin." By the way, high as Lucca stood before in the opinion of the English public, she has this year increased her artistic stature by a "cubit." Her voice was never in better condition, and both as singer and actress she has reached her zenith. To my thinking Lucca, admitting the merits of all her comrades, is the most complete artist now on the lyric board in London. Her various performances this season have all been talked about as something to remember. In "Fra Diavolo" the bedroom scene alone, where the innocent Zerlina retires to her couch, unconscious that she is observed by the brigand and his confederates, is enough to make the fortune of a well-directed opera house. Her inimitable performance of Selika, in "l'Africaine;" her lively and provokingly original Cherubino, her Valentine, in "Les Huguenots," perhaps unequalled since the Valentine of Mme. Viardot, are one and all admirable; for to excel, as Lucca does, in so many characters, with nothing in common with others, is granted to few; yet another must be added—her Marguerite, in "Faust," which popular opera was given the other night, when stalls were eagerly bought up at three guineas.

HIGH PRICES AT THE OPERA IN LONDON ARE PROVERBIAL;

but in this instance boxes, stalls and amphitheatre front seats (no "pit!"—What would Edmund Kean have said?) were exorbitantly charged, and, I must admit, as willingly paid for. The Prince and Princess of Wales came to the performance, although they had only arrived from the Continent on the afternoon of the same day; but, as no one had any idea of their honoring the theatre with their presence, the high prices I have referred to could have had nothing whatever to do with them. How esteemed is Lucca by both these illustrious personages everybody in London knows full well, and nothing could have proved it more convincingly than the fact of their coming in public on the very day of their arrival from abroad. It was the first appearance of the Prince in public since his happy recovery to witness a performance of Pauline Lucca. Lucca's Marguerite is one of the best and brightest of her many *rôles*—nay, the Marguerite of Marguerites. No one saw this more clearly than the earliest appreciator and friend of Charlotte Bronte, G. H. Lewes, who, when Pauline first essayed the character in London, poured forth all his eloquence in an article of enthusiastic eulogy—signed with his initials—in the *Pall Mall Gazette*, an article still vividly remembered by all.

THE STUDENT OF GOETHE.

Glowing as were Mr. Lewes' praises of Mario's Faust, they were still more unqualified for Lucca's Gretchen—and Lewes is the biographer as well as one of the most eager and most successful divers into the apparently unfathomable profundities of Goethe.

A last word, for the present, about the operas here. The chorus at both theatres is very inferior to what it used to be. Why is not Santi, acknowledged the greatest chorus master now in Europe, engaged at either house? The answer is, because, for reasons of his own, he has declined offers from both. His absence, nevertheless, is a grievous loss. Such an incomparable general cannot well be spared, and every English opera-goer who cares for a good and effective *ensemble* hopes for Santi's speedy return.

Now is the season of races, balls, concerts, *fêtes*, &c., which, despite the rain so constantly and prodigally falling in this otherwise not altogether unblessed or unhappy country, are eagerly followed up by all who have the means to enjoy them.

MILITARIA.

Taglioni's Imperial Ballet of the Franco-Prussian War—The Fair Sex in Regimentals—Emperor William's Soldiery on the Stage—Francs-Tireurs and Parisian Cocotes—Fascinating Beauties in Hussar Uniforms.

BERLIN, May 10, 1872.

The author of this new pantomime, Paul Taglioni, belongs to the far-famed family of choreographers emanating from Philip Taglioni, the renowned dancer, born 1777, in Milan, and who recently died, at the extreme age of ninety-five years, in his regal villa on the shores of Lake Como. His daughter and granddaughter, the Maries Taglioni, have earned for themselves the reputation of the most distinguished danseuses of their time. Mary, the younger, a daughter of Paul, left the stage in 1866 to become the wife of the Austrian Prince, Joseph Windischgrätz. Paul Taglioni, born in Vienna in 1808, and for more than twenty years master of the Royal Ballet in this capital, is the composer of the popular productions:—"Undine," "Satanella," "Flick and Flock," "Sardanapalus," "Ellinor," "Morgano," "Electra," "Don Parasol," and numerous others. The late war and the annexation of Alsace and Lorraine inspired this

GRAND PANTOMIME, "MILITARIA,"