THE GALLOWS.

Asa Magoon Hanged for the Murder of Rufus Streeter in Vermont.

DRAGGED TO THE SCAFFOLD.

A Statement of the Crime that Differs from the Court Records.

A LEGAL TRAGEDY IN WEST VIRGINIA.

[BY TELEGRAPH TO THE HERALD.]

WINDSOR, Vt., Nov. 28, 1879.

Another Vermont man has been launched into eternity by order of the Supreme Court for the crime of murder, who has died solemnly protesting his innocence. At twenty-four minutes past one o'clock Asa Magoon was brought from his cell with considerable difficulty and forced up the steps to the scaffold. The prison chaplain offered prayer and the Sheriff read the warrant. The condemned man was then asked if he had anything to say why the death sentence should not be executed upon him. He answered "Yes," and made the following statement:—"I'm an innocent man. I want to tell all these folks how it was I went to Montpelier. I got two gallons of ninety-five per cent alcohol. On going back I stopped at Hannah Perrine's, at Barre, with Streeter. He had two drinks and so did I. He had one-half of an apple pie. Streeter had a fight with Hannah. The spring before she had offered $1,000 to have him killed. She was mad with Streeter because he had put a piece in the paper that she sold liquor. She hit him with a stick upon the forehead and back of the head; then she went into court and denied ever having had trouble with him. I am going to explain to all the folks here. They went to my wagon and got about a pint of alcohol. I haven't time to tell the whole story. You see how much chance a poor Christian man has for his life. I am an innocent man. It ain't right to kill me. How could I leave a three-year-old colt I had, and go thirty-three rods to kill a man and then come back? Dr. Jackson testified that Streeter had a bullet hole through his face. How could I do that? I never had a pistol or carving knife to kill him with. It was a grab game. They wouldn't give me a chance for my life. If I had got my testimony before the Legislature I should have been all right. You are going to hang me for nothing, and you will find it so in less than three years. Now, you should give me a year to go before the Legislature. Then if you hang me I won't find any fault. God in heaven knows I never hurt Streeter and had nothing to hurt him for. I was on good terms with him and had lent him money that day. That's all."

The doomed man was then placed on the drop, his hands and feet tied and the black cap drawn over his face. The noose having been properly adjusted Sheriff Stimson stepped forward and said:—"Asa S. Magoon, I now pass upon you the full extent of the law, and may God have mercy upon your soul." At the same time, at just three minutes to three o'clock, the Sheriff stepped upon the spring and the drop fell. Magoon fell about seven feet, breaking his neck instantly, and died without a struggle. His heart beat sixteen minutes. He was taken down after hanging twenty-eight minutes and the body was placed in a black pine coffin and delivered to Dr. Watson.

A DIFFERENT HISTORY OF THE CRIME.

The crime for which Magoon forfeited his life was committed near the little village of Barre, six miles from Montpelier, Vt., October 14, 1875. On the morning following the mangled remains of one Rufus Streeter, a man seventy years of age, were found in a field alongside the Corinth road, about a mile outside the village. There were evidences of a struggle on the road, and it was soon discovered that the old man was struck down and then dragged along the road into the field, where he was left to die by his butcher. His face was pounded to a jelly on a large stone, which was covered with blood and tissue. His clothing had been cut, evidently with a knife, and a further examination disclosed the fact that he had been stabbed in the abdomen. Asa Magoon was arrested shortly after the inquest on evidence which had been elicited. It was shown that on Thursday afternoon, October 14, Magoon and Streeter, who lived in the former's house, drove to Montpelier together, and before leaving they bought a jug of alcohol, which was placed in the wagon. They stopped on their way home at the house of Mrs. Hannah Perrin, in the village of Barre, where the jug was either lost or stolen. They drank liquor several times and became slightly intoxicated. They got into a quarrel about the alcohol before leaving, and on driving out of the yard high words were heard. One witness testified that he was passing by Mrs. Perrin's house at the time and inquired what the trouble was. Magoon answered, "That —— —— Streeter has stolen a gallon of alcohol from me and I am going to get it." Streeter denied having stolen it or having any knowledge of its disposition whatever, and started back toward the house, telling Magoon to follow him and join in a search for the missing jug, but the latter said, "Hold on!" And stepping up to his companion in a menacing way said, with an oath, "Old Streeter, I'll take your life; I'd just as lief do it as not." To this Streeter replied that he was not afraid of him, and started along, closely followed by Magoon, the latter swearing and calling on him to stop. About ten minutes after the departure of the men for home parties riding along the road heard a noise like that produced by a person splitting a board, and this was followed by heavy blows, which sounded as if they were dealt on a pumpkin. Soon Magoon drove up in Streeter's wagon and talked with the parties who had heard the strange noises as if nothing unusual had occurred. In answer to an inquiry as to what became of his companion, he said, "He has got out to walk home." When he was arrested on the forenoon of the next day he asked no questions about the cause, neither did his family. Blood was found on his boots, buffalo robe, wagon and reins. He admitted that he wore the boots on which blood was discovered the day before. He was taken to the place where the mangled remains of his victim were laid out, and he looked at them without the slightest evidence of emotion, remarking carelessly that "it was a wicked thing." He was taken to Montpelier Jail, and after a preliminary examination was fully committed for trial at the Washington County Court, to be held in October, 1876, a year after the commission of the deed. He did not go on the witness stand himself, but offered the evidence of his two sons to prove that he wore rubber boots and not the leather ones on the day of the murder, and that the blood found was that of a sheep he had killed a short time before; he also claimed that the murder was committed by Hannah Perrin; that she had made numerous threats against the murdered man, and at one time had a fight with him; also that she made statements the morning after the murder that were contradictory to her testimony in court.

SENTENCED TO DEATH.

This was the only defence he made. The trial lasted seven days, and the usual amount of expert testimony as to the difference between the blood of the human body and that of other animals was introduced. The jury were out three hours and returned with a verdict of guilty of murder in the first degree. The case went up to the full bench at the General Term in Montpelier, November, 1877, and the rulings of the County Court were sustained and Magoon was sentenced by Judge Barrett to be hanged on Friday, November 28, 1879, between the hours of one and three o'clock P. M. Magoon listened to the awful sentence with indifference and calmness. He asked the privilege of addressing the Court, which was granted, and the condemned wretch, stretching forth his hands in imitation of a Christian minister, pronounced the following benediction:—"May the grace of our Lord Jesus Christ be with you all. Amen." He has been since confined in the State Prison at Windsor, and has been for the past four months "in solitary." An effort was made to have the Legislature commute his sentence, on the ground that the murder was only a drunken row in which Streeter was as much to blame as he, and that the principal witness, Mrs. Perrin, was a woman of very bad reputation. She has since the trial left the country. The Legislature refused to interfere, however, and the aged murderer was left to his fate. He was a little over sixty-two years of age at the time of his death.

LABAN WALKER'S FATE.

EXECUTED AT WAYNE COURT HOUSE, WEST VIRGINIA—HIS COLD BLOODED MURDER OF PATRICK NOLAN.

[BY TELEGRAPH TO THE HERALD.]

WAYNE COURT HOUSE, W. Va., Nov. 28, 1879.

For the first time in many years after a trial by jury and in accordance with all the forms and requirements of law, a condemned felon was executed in West Virginia to-day. It is an exception to the rule of Judge Lynch, not violence and lawlessness, which has prevailed in this State for the last eight years, and which the excuse for a government we have has never made an effort to check. Up to within a few days ago it was even feared that, in this instance, the Governor would interpose to defeat the ends of justice with a respite or a pardon, and thus again require the summary exercise of the powers of Judge Lynch.

HOW NOLAN WAS KILLED.

The crime for which Laban T. Walker was hanged was the deliberate murder of Patrick Nolan, a saloon keeper at Virginia Point, mouth of Big Sandy River, in this county, on August 18, 1878. There were no extenuating circumstances, unless it may be true, as his friends alleged, that he was counselled and urged to the commission of the deed by other persons, whose influence over him was unfortunately too potent. It appears from the testimony in the case that Walker had been informed that Nolan had accused him of setting fire to his boat. The boat had recently been fired, though not burned or destroyed. On the date above mentioned Walker approached Nolan on his boat with a concealed pistol held in his hand behind his back and demanded of Nolan if it was true, as reported, that he had accused him of firing the boat. Nolan answered:—"No, Laban, I did not accuse you of it." Upon this Walker said:—"You're a liar," and, bringing the pistol to a level, fired, killing Nolan almost instantly. Walker was arrested, tried at the August term of the Circuit Court of Wayne county, 1879, and sentenced to be hanged to-day.

WALKER'S CHARACTER.

The condemned man was born in Laurence county, Ky., and was only about eighteen years of age. His appearance was quite that of a boy, being tall, slender, with a beardless but pimpled face, fair complexion and sandy hair. He has never felt the restraining influence of home discipline, and has always from infancy up led a reckless life, uncontrolled and uncontrollable. He was the illegitimate son of Mrs. Walker *née* Marcum, born before her marriage to his father. His mother is the daughter of James Marcum, of Kentucky. On Tug Fork of Sandy River, where Marcum lived, he killed two men. One of these, named Murray, he stabbed to death, inflicting a large number of horrible and ghastly wounds. He was afterward himself shot and killed in his own mill by parties who laid in ambush for him. Two of his sons were also killed, as the result of feuds originating in the lifetime of their father. One of them was murdered by a notorious desperado named Ryburn Parsley, who was a son-in-law of a man named Muncy, killed by the elder Marcum. Parsley fled the county and has never been heard of since. A petition signed by some two hundred persons, at the urgent pleading of his mother, was presented to Governor Mathews, praying that the sentence of Walker might be commuted to imprisonment for life.

A WEAK KNEED CRIMINAL.

Walker was hanged at two o'clock. The night previous four ministers were with him and under their teaching Walker broke down and abandoned the appearance of indifference to his fate which up to then had characterized his demeanor, and this morning he engaged in prayer. His mother and two sisters were with him in his cell from early morning until twelve o'clock. They were much distressed. He died without indicating his spiritual condition, but engaged in loud prayer to the last. At twelve o'clock his friends took leave of him, and at half-past one o'clock he was brought out by Sheriff Bowen and pinioned. He was supported to the scaffold by the Sheriff and a deputy. On the scaffold there were prayers and singing, after which Rev. Johnson made a speech to the crowd, saying Walker had requested him to address them, warning others to avoid his fate. During this speech the culprit's legs were tied and a rope adjusted, the prisoner being held up for this purpose. The black cap was pulled down over his face, and at two o'clock the Sheriff cut the rope which held the trap and he was launched into eternity. The fall was seven feet, breaking his neck. Pulsation ceased in seven minutes, and at nine minutes the heart was still and he was pronounced dead. The body was taken down at fifteen minutes after two o'clock, placed in a coffin and taken charge of by his friends, who will bury him at Hampton City, Ky. When the drop fell several women screamed, and there was much excitement.

A WIFE MURDERER EXECUTED.

GALVESTON, Nov. 28, 1879.

The *News'* special from Laredo says Crescencio Uvalte, a Mexican, was hanged at two P. M. to-day in the jail yard. He fell nine feet. The neck broken and he died in seven minutes. He was a sheepherder. Suspecting the fidelity of his wife he one day, while washing clothes in a pool, struck her with a stick, knocking her into the water, and her underneath until she was drowned. He then dragged the body out and mutilated it with a knife in a fearful manner. Uvalte acknowledged his guilt on the scaffold. He exhibited little emotion.

WORK FOR THE EXECUTIONER.

[BY TELEGRAPH TO THE HERALD.]

WAYNE COURT HOUSE, W. Va., Nov. 28, 1879.

At Centreville, five miles from Wayne Court House, this morning, a quarrel occurred between Elijah Jackson and Alonzo Burns, son of a prominent lawyer at Catlettsburg, Ky., while on their way to the execution of Laban Walker, over a horse race. During the row Burns shot Jackson in the back of the head, killing him almost instantly.

A YOUNG GIRL'S CRIME.

[BY TELEGRAPH TO THE HERALD.]

READING, Pa., Nov. 28, 1879.

Julia A. Huber, the young woman accused of poisoning her stepmother and stepsister, was arrested near Ephrata to-day and taken to the Lancaster Jail. The child's body is to be exhumed. The stepmother is suffering intense agony, her throat and intestines being terribly inflamed, the results of the alleged arsenical poisoning. The arrested girl is sixteen years of age, but is large and well developed for her years. She acknowledges that she purchased arsenic in the village drug store, but says she did not put it in the cracker soup that was given to the baby or that Mrs. Huber ate.

Julia says she placed the arsenic in a closet and that after the folks were poisoned she looked for it and it was gone. It had been removed by some person to her unknown. The general impression is that she committed the deed through jealousy. She will be tried next January.

BODY SNATCHING.

[BY TELEGRAPH TO THE HERALD.]

ATLANTA, Ga., Nov. 28, 1879.

The case of body snatching detected at Chattanooga this morning has created great excitement. A man entered the express office and tried to ship a box of cotton seed weighing 190 pounds. When told he had to prepay he took his box away. Next morning he went to the train to ship it as "fish." The clerk, suspecting something wrong, broke it open and discovered, packed under cotton seed, a corpse that had been buried the day before. The box was marked Dr. J. S. Pemberton, Atlanta, Ga., and is supposed to have been for one of the two medical colleges here.

The shipper gave his name as Jackson. Fears were entertained that he would be lynched. The body snatching business has been carried on for some time in Chattanooga and Atlanta. Judge Hillyer laid the matter before the Grand Jury a short time ago. The express company think shipments of this sort have been made regularly for some time.

POWDER MILL EXPLOSION.

[BY TELEGRAPH TO THE HERALD.]

SYRACUSE, N. Y., Nov. 28, 1879.

A terrible explosion occurred at the Marcellus Powder Mill, situated in an isolated place three-quarters of a mile north of the village of Marcellus, in this county, yesterday morning. The watchman had just completed his rounds of inspection and oiled the machinery, which had been running all night, when he discovered that the main building was on fire. He immediately fled, and had just reached a place of safety when the explosion took place. The scene is described as impressively grand. First there was a huge puff of smoke, and then a fearful report, accompanied by a lurid mass of flames. There were about six thousand pounds of powder in the mill, one-half in kegs, and the remainder loose in the process of manufacture. Fragments of machinery weighing from fifty to two hundred pounds were hurled in every direction, and were found at distances of from fifty to one hundred rods from the mill. These buildings were destroyed, the main or machinery building and two small structures adjoining, used for drying and other purposes. The shock was felt over a radius of ten miles, and the report was plainly heard in the western part of this city. Burning timbers were scattered on several buildings in the neighborhood, which narrowly escaped destruction. The loss is very heavy.

HORRIBLE "L" ROAD ACCIDENT.

A COALHEAVER CUT TO PIECES BY A TRAIN AT SIXTY-FIRST STREET AND NINTH AVENUE—THE SAD WARNING OF A DANGEROUS CROSSING.

A fatal accident took place last evening on the Metropolitan "L" road. Thomas Mooney, aged forty years, a coalheaver in the employ of the company, while in the act of supplying coal to a tender at Sixty-first street and Ninth avenue, was struck by engine No. 55 on the down track and his brains were scattered about the platform. His body was caught under the wheels and dragged nearly two blocks, and when the engine was brought to a standstill his mangled remains fell in sections to the street. Deceased had a wife and three children residing at Sixtieth street, between Ninth and Tenth avenues. Three weeks ago he procured employment as coalheaver on the road. Previously he had been out of work for several months and was extremely poor. He was stationed at Ninth avenue and Sixty-first street. At this point there are three tracks, the outside one being used for ordinary traffic and the central one for switching off the Ninth avenue trains, and also for the purpose of coaling and watering the engines. Alongside is a water tank on the west track, and adjoining it, on the south, is located a small shanty for storing tools. Generally speaking this part of the road is crowded with engines, particularly on the upper end of the middle track. On that account it is impossible for a man stationed on the middle track to see a train approaching from the north on the west track until it has arrived within the distance of a block.

A DANGEROUS CROSSING.

Notwithstanding the risk and danger said to result from this condition of the central track, employés of the road are, it is alleged, frequently required to pass between the tool shed and the middle track. The place referred to is regarded as one of the most dangerous on the road, and it is said that the men have been warned to be cautious and on the lookout. The employés whose duties compel them to be stationed at this point have, they say, to depend on their alertness to avoid being crushed beneath the wheels of passing trains. About four o'clock P. M. yesterday the unfortunate man was shovelling coal to a tender on the central track. When he had performed his duties he attempted to reach the platform at the tool house by crossing the western track, when engine No. 55 and a train of cars came along at a rapid rate of speed on the down track, approaching the station at Fifty-ninth street. The man had no warning of his danger until the train was upon him. He made a desperate plunge forward to clear the track, but was unsuccessful. The engine struck him with such violence that his brains were scattered about the platform. The train despatcher, E. H. Griffin, witnessed the accident and shouted to the engineer to stop. His warning was heard and the train came to a standstill at Sixtieth street.

Deputy Coroner MacWhinnie happened to be on the train at the time of the accident and he ordered the body to be removed to the Twenty-second precinct station house.

"FREEMASONS' DAY."

A GREAT CROWD AT THE SEVENTH REGIMENT FAIR LAST EVENING, DESPITE THE DISAGREEABLE WEATHER.

The inclement weather had a most peculiar effect on the attendance at the Seventh Regiment Fair last night. In honor to all precedent the place should have been deserted, for such a miserable night only New York in winter can provide. The honors, however, were not accorded to precedent. This time the Masonic fraternity had the call, and a crowd that vied in purchasing fever and magnitude with that which greeted the august President of these States assembled to do them honor in honoring the Seventh. Shortly after eight o'clock about two hundred and fifty uniformed Masons had arrived at the armory, and three times that number in lay dress were distributed around at the various booths. The procession, which had been projected from the Temple, on Twenty-third street, had, of course, to be abandoned, but a rendezvous was made just inside the Madison avenue entrance, and the guests of the evening, escorted by a company of the Seventh, marched through the hall to the opening strain of Grafulla's music. The evolutions of the good Masons compared favorably with some of the best work of certain of the citizen soldiers. In order to specially honor the guests of the occasion, the bandmaster prepared the following musical programme:—

Grand March, "America" ..... Oscar M. Newell
Song, "Waiting" ..... Millard
Overture, "Masaniello" ..... Auber
Waltz, "Wiener Blut" ..... Strauss
Cornet obligato ..... Signor A. Liberati
Selections, "Chimes of Normandy" ..... Planquette
Stabat Mater "Inflammatus" ..... Rossini
Galop, "Railroad" ..... Grafulla
Quartetto, "Lucia" ..... Donizetti
Gavotte, "Where Pretty Violets Grow" ..... C. T. French
Waltz, "A Toi" ..... Waldteufel
Polka, "Un Zou Mot" ..... Resch
Popular airs ..... Grafulla

"PIE!"

A pie of colossal proportions is to be seen and won at the table of Company G. It is warranted not to poison, and the lady under whose direction it was made declares it to be the biggest and best thing in the pie line ever presented to the public, rivalling even that famous pastry *chef-d'œuvre* in "Mother Goose."

To-night the "Old Guard" in full uniform will attend the fair.

ALL ABOUT DRAWINGS.

So much inquiry having been made by those who have not won gold watches, diamond necklaces and other valuable articles after having paid their dollar, just like the men who did win the said articles, the Governing Committee yesterday made the following rules public:—

During the hours when the fair is opened, ladies attending at the several booths, rooms or departments are requested to be present and have everything in order for the transaction of business.

It is particularly requested that the ladies attending the various tables will remain at or near their respective places, as no solicitations for sales or subscriptions will be allowed away from the company rooms or booths.

Notice shall at once be given to the committee having charge of all drawings, upon the completion of the requisite number of subscriptions for any article, in order that they may prepare for such drawing.

No drawings shall take place at any time except under direction of the committee.

The treasurer of each booth, room or department shall make return of all money received during the day or evening to the "Treasurer of the Board of Managers" on the following day, and not later than ten o'clock P. M. Proper envelopes and bags will be furnished from the Treasury Department.

Money received for goods consigned shall be retained by each company until the close of the fair, when the net receipts coming to the "treasury of the New Armory Fund" shall be handed in to the treasurer.

The hour for closing the fair shall be ten o'clock P. M., when tattoo will be beaten and the building closed.

No smoking allowed on the premises under any circumstances, except in the Rifle Club room in the basement of the Administration Building.

A NEW TEMPLE OF MUSIC.

THE BUILDING OF A CONCERT GARDEN BEGUN AT THE CORNER OF BROADWAY AND FORTY-FIRST STREET.

Preparations for the erection of a concert garden on a scale of magnificence hitherto unapproached in this city have for some weeks past been going on at the corner of Broadway, Forty-first street and Seventh avenue. It is intended that the building when completed shall be different from anything of the kind ever attempted here, and will combine several features that can hardly fail to prove attractive. To carry out this project a few well known citizens formed a company about a year ago, and last February the Metropolitan Concert Company, limited, was incorporated under the laws of this State. Its capital stock is $100,000, divided in 2,000 shares of $50 each. This company leased the property alluded to for a term of years, and the erection of a structure, for which the foundation is already excavated, is under the supervision of the architect.

PLAN OF THE BUILDING.

The dimensions of the building will be 110 by 180 feet, and it will front on Broadway. It is intended to be 64 feet in height, with an ornamental front of terra cotta and Philadelphia white brick. The front windows will be of stained glass. The centre piece of the front is designed after the Arc de Triomphe in Paris. The building altogether will be constructed of brick, with stone trimmings, substantial and ornamental. The ground floor will be artistically laid out with exotics, plants, shrubbery and statuary, comparing favorably with some of the famous gardens of Europe. It will also be suitably illuminated. There will be a grand promenade encircling it, in which small tables for refreshments will be placed. The music stand is to be stationed in the centre, and the acoustic arrangements will be brought as near perfection as possible.

In the rear of the Seventh avenue side there is to be a café, buffet and reading room. The ground floor will be so constructed that at short notice it can be converted into an immense ballroom. Four grand stairways will lead to the balcony; in the front, facing on Broadway, will be the parlors for ladies and a *foyer;* on both sides, extending from Broadway to Seventh avenue, will be two rows of private boxes, arranged as at the Academy of Music, with a passage way of five feet between; each box is to be carpeted and neatly furnished. The grand restaurant is to take up the entire rear of the balcony, its dimensions being intended to be 20x100 feet. Between the hours of seven and eight o'clock in the evening a *table d'hôte* dinner is to be served at a reasonable price, and during these hours the regular orchestra will discourse music of the lighter order. This feature is said to have been introduced at some of the principal restaurants in London, Paris and Vienna with much success. The *cuisine* is to be under the direction of a popular caterer, and is intended to be in all respects first class. Among the novel features contemplated is the moving or sliding of part of the roof (like that of the Hippodrome in Paris), which can be opened or closed at pleasure. Another feature will be the grand promenade, beautifully arranged around the roof, which, during summer evenings, will prove agreeable in many respects, as the sound of the music ascending will be heard almost as well there as inside the building.

THE MUSIC.

The music, which, of course, is to be the leading feature of the garden, will be under the conductorship of Rudolph Aronson, who proposes to have an orchestra of fifty musicians similar to those of Strauss, in Vienna; Arban, in Paris, and Keler Bela in Wiesbaden. It is the intention to give promenade concerts nearly all the year round and to make it a popular resort for the better class of citizens, who will feel no hesitancy in being accompanied by their wives and daughters.

The officers of the Metropolitan Concert Company are:—James P. Lowrey, president; Adolph Hallgarten, Edward Aronson, Charles Renauld, William Perzel and Rudolph Aronson, directors. Among the subscribers to the capital stock are Messrs. Henry Morgan, Edward Cooper, William R. Garrison, Theodore A. Havemeyer, William A. Cole, Jesse Seligman, James E. Ward, Charles Renauld, Adolph Hallgarten, Henry Havemeyer, C. F. Woerreschoeffer, A. B. Stone, James P. Lowrey, Julius Hallgarten, Algernon S. Sullivan, William H. Gunther, Grosvenor P. Lowrey, H. O. Havemeyer, D. C. Calvin and Dr. G. S. Winston.

It is expected that the Concert Hall will be completed before the 1st of March next.

MLLE. MARIE MARIMON.

ARRIVAL OF THE BELGIAN CANTATRICE—OCEAN EXPERIENCES—HER EUROPEAN CAREER OF TRIUMPH LIKELY TO BE SUPPLEMENTED BY ANOTHER IN AMERICA.

Mlle. Marie Marimon, Mapleson's latest prima donna, arrived yesterday in the steamer Circassia. When the huge liner touched the wharf and the gangplank was run out at an angle of forty-five degrees a HERALD reporter sprang aboard. The prima donna was found sitting in the cabin. The crowded decks and cabin, including those who were taken off the Inman steamship City of Richmond, as well as the numerous emigrants brought by the Anchor liner, produced a sort of miniature Broadway block as the sea of humanity ebbed and flowed in accordance with the laws of the Custom House. Mr. Mapleson was on board, and from Quarantine up poured into the willing ear of his new prima donna "a flattering tale." The little lady looked as if she had had a trying voyage, yet she was all smiles when the reporter accosted her.

"Oh! how glad I am," said she, "to reach land once more. At one time I thought I should meet my mother's fate. Bad as the English Channel may be between Calais and Dover, and I certainly was afraid of it, the Atlantic was infinitely worse. I dreaded this trip all the time, and at one time I thought I never could be induced to make it. I begged hard, even after I consented to visit America, to be let off. Before I left Paris there was nothing but rumors of terrible things taking place on the ocean. I assure you I tried everything to give up the American engagement."

A carriage took the lady to the New York Hotel, where Mr. Mapleson had already engaged a suit of rooms for her. Last evening she received the HERALD representative in a gracious manner. Mlle. Marimon is decidedly French in appearance. She is of medium height and build and somewhat of a brunette, with clearly cut features. Her hair is brown and wavy and her brown eyes have a searching expression. The features are very mobile and expressive, and while she converses there is a series of changes playing about her countenance that betoken rare dramatic power. Frankness and impulsiveness seem to be her governing characteristics, and the melody of her voice, even in conversation, is delightful. In this particular she differs from most of her lyric predecessors. She unconsciously sings as she converses and she gives a dramatic meaning to everything she says.

"Yes, now I feel at home," said the prima donna. "I suppose that the first feeling on reaching land after the initial voyage is that of home. You have no idea of the feeling of relief from a constantly pitching steamer to a hotel. Why, it will take some time before I get over the constant rolling on the sea. It is natural, I suppose. Well, here I am in a strange country, and besides Mr. Mapleson you are the first friend I have met. But I have heard so much about New York that I already feel at home here."

"Mademoiselle, we have always welcomed great artists here and they have found America always generous."

"Oh! you need not tell me that; I have heard of the generosity and kindness of the American public long before my trip to this country. Please do not think for a moment that I have not made myself perfectly acquainted with the public feeling of America toward operatic artists."

"For instance, in later days, Nilsson and Lucca?"

"Yes, I know all about them. They have told me all about them. Nilsson, were it not for her engagements in Europe, would come here at once. She is perfectly in love with this country. Well, I only hope that that will be my experience. From what Nilsson, Lucca and Titiens have told me, I will meet an appreciative public. It would not be proper for me to say in what manner I shall be received, but I assure you that my voice was never better than it is at present. Listen."

FIRST WARBLINGS.

Here the cantatrice sat down to an upright piano and struck a few chords. A spray of bell-like notes from the shadow song of "Dinorah" filled the air. Then there came a knock at the door. A waiter in evening dress entered.

"There's some gintleman," said the waiter, "who tould me to bring their cards in. Faith, I dunno what to say to them."

"I am indisposed," said she, "and cannot see any one," and the waiter withdrew.

"I understand, Mlle. Marimon, there was a great deal of difficulty to get you to come to this country?" said the reporter.

"Oh, no. I did not wish to venture on the sea. My mother perished in the steamer Pacific and I have always had a dread of the ocean. What artist has not? We artists have a very sensitive nature, and it is hard to conquer it. Yet when I made up my mind to come, all fear seemed to be under the control of my will (*ma volonté*). Even under that terrible test, *mal de mer*, I never lost my dignity, my self-possession. The officers of the steamer will testify to that. And yet I was awfully frightened. Here was the ship plunging and going in every way that a timid débutante on the sea would not desire. It is all very well when you are on land, no matter how disagreeable the surroundings may be, but at sea, with the floor of your cabin assuming every position but the right one, and no redress at hand, it is very trying on a novice."

Here Colonel Mapleson walked in abruptly and broke out into a hearty laugh. "Well," said he, "Mademoiselle had an idea that the trip from France to England was as much as an artist could possibly encounter on the sea; but I think that now she will include the Atlantic in her calculations."

"I had a horror of the voyage," rejoined the cantatrice, "which was almost insuperable. I fainted when I signed the contract with Mr. Jarrett, and even after that time I tried all I could to recede from the engagement. I shed bitter tears when Captain Annitt, Mr. Mapleson's son-in-law, left me at Queenstown. I had an unconquerable dread of the sea."

"Was there anything of a special nature, Mademoiselle," inquired the reporter, "to implant that feeling?"

AN ACCIDENT IN PARIS.

"Yes; last month I was riding in a landau along one of the boulevards of Paris, when in the throng of vehicles there was a sudden stoppage in front. A fiacre behind us broke into the carriage in which I was riding with terrific force. It nearly killed me, and, as it was, the pole struck my right arm and severely injured it. Now such an unexpected accident produced, naturally, a deep impression upon me. It seemed to me a warning against a voyage to America."

"Rather an inducement to leave Paris?"

"You may think so, but my impressions were different."

"How did you like London, Mademoiselle?"

"Very well, indeed. I was received with almost regal honors there when I first appeared."

"Yes," said Mr. Mapleson, "the rush to hear Marimon at Drury Lane Theatre, at her début, was the greatest known in London since the days of Jenny Lind. We turned away £1,000 from the doors. But on the fourth day the climate proved too much for her and she was unable to appear. It was then the beginning of her career, and she suffered considerably from nervousness. After she withdrew there was almost a riot at the theatre, which was only quieted by the present Duke of Wellington. I have the letter of the Baron Rothschild in which he consented to give Mlle. Marimon £200 for one song at an evening concert at his house, at which the Prince of Wales was present."

"What was the difficulty between Patti and Mlle. Marimon at Covent Garden last year?" inquired the reporter.

"Simply jealousy," replied Mr. Mapleson. "Patti did not want her to sing Dinorah, and there was quite a row."

"I regard the *rôle* of Dinorah as my best," said the cantatrice. "I feel perfectly at home in it, although not more than certain others."

"In what *rôle* will you make your début?" inquired the reporter.

"In one of my favorites—Amina, in 'Sonnambula.' Oh! how I love that *rôle*."

HER OPERATIC CAREER.

"Mademoiselle, please give me some account of your operatic career from the beginning of it."

"Well, there is very little to say about it. My father was my first teacher in my native city, Brussels, and he conducted the orchestra when I sang at the Théâtre de la Monnaie, where, I must say, I gained my greatest successes. Then I went to Paris, and I studied for a long time under Wartel, the instructor of Nilsson. My finishing lessons were received from M. Maton, a very eminent teacher. I have sung at the Opéra Comique and at the Lyrique, Paris; in Italian opera at the two London opera houses; at St. Petersburg and Moscow, in Russia, where I succeeded Patti, and, were it not for this American engagement, I could have signed a contract for a long time in Paris."

"Benedict paid me," said Colonel Mapleson, "£4,000 for Mlle. Marimon for a few weeks in concerts in London. I can tell you that Adelina Patti has paid me eight guineas for a box to hear Marimon when I had no available seats left for her when she called for them."

"Well," said the prima donna, "I must always feel grateful to Lady Essex for bringing me in contact with my present manager. I am now too tired to go over my early life and the reasons which brought me to Paris. But at the little Athénée, a sort of boudoir theatre, I sang for some time, until Mr. Mapleson heard me. I was then averse to engagements with great managers, and Mr. Mapleson can tell you all about the trouble he had to bring me to London for the first time."

Mlle. Marimon is about thirty-one years of age, and is full of that *esprit* which seems to be the heritage of Frenchwomen, or their neighbors, Belgians. She is said to possess an immense facility in singing and perfect execution, leaving the most abstruse bravura music within easy reach. Sympathetic quality and evenness show what a great artist she is. She has occupied in London and Paris the same high social position as that won by Mme. Christine Nilsson. She regards among her best operas "Gli Ugonotti," "Il Barbiere di Seviglia," "Don Giovanni," "Mignon," "Faust," "Marta," "Catarina," "La Stella del Nord," "Il Flauto Majico," "La Figlia del Reggimento," "Don Pasquale," "Dinorah" and "La Sonnambula." She will make her début in America on Wednesday next as Amina in "La Sonnambula," appearing on the following Monday in "Dinorah."

The prima donna has asked of and been granted permission by Colonel Mapleson to give a concert in this city for the benefit of the family of the second officer of the steamship City of Richmond, who was lost overboard during the late storm. Mlle. Marimon will probably visit Central Park to-day, should the weather be fine, as she said to the HERALD reporter that Mmes. Nilsson, Lucca and Albani advised her to make the garden of the metropolis her first point of visiting. She is very hopeful of making friends here as Nilsson did, and looks anxiously forward to her début. Her health and spirits are excellent.

AMUSEMENTS.

STEINWAY HALL—"ELIJAH."

Sopranos—Mrs. M. L. Swift and Miss Amy Sherwin.
Contraltos—Miss Anna Drasdil and Miss Clara Doerndorfer.
Tenors—Mr. C. Fritsch and Mr. Frank Smith.
Bassos—Mr. Frank Remmertz and Mr. Leo Goldmark.

The Oratorio Society of New York—Dr. L. Damrosch, conductor—opened its seventh season yesterday at Steinway Hall by a public rehearsal of Mendelssohn's "Elijah." The regular concert will be given this evening at the same place, on which occasion Mr. Myron W. Whitney will sing the part of Elijah, which yesterday was intrusted to Mr. Remmertz. A very large audience attended the rehearsal and followed the music with more than usual attention. Everything possible was done in the way of a good orchestra and a strong chorus to render the society's effort a successful one, no detail was neglected to make the affair enjoyable, and even minor matters were not forgotten, such as the dressing of the stage, which was made very handsome by pretty toilettes shut in on either side by a wealth of flowers, palms and shrubs. Altogether it was quite a feast for the eye as well as the ear.

The Oratorio was well sung, but was not so satisfactory as it will prove, in all probability, this evening. Mr. Remmertz, on whom so large a share of the solos fell, was suffering from a severe cold, which almost entirely spoiled many passages which should have been most effective. He utterly failed to take any of the high notes with power, and flatted so seriously on many of the finales as practically to pass to an entirely different key. So good an artist as Mr. Remmertz could not be guilty of these errors except under circumstances such as those of yesterday, the results of which were equally distressing to himself and to his hearers. Mrs. Swift and Miss Sherwin sang acceptably, and occasionally, not always, with considerable power, but the honors of the afternoon were Miss Drasdil's, whose "O, rest in the Lord" was the most effective rendering of oratorio music that has been heard in New York in many years.

Mr. Fritsch did some excellent work, and both he and Mr. Remmertz should always have allowance made for the difficulties they must encounter in singing in English. The chorus and orchestral work was generally of a high order, Dr. Damrosch leading the voices and instruments in a masterly manner. The upper female voices were inclined to be shrill at times in forte passages, and the tenors were occasionally a little rough in their shading, but as a whole, considering the arduous labors necessary to the interpretation of so lengthy a work, and the variety of musical coloring demanded by the score, the chorus may be congratulated on the excellent results attained.

The opening tenor aria—"If with all your hearts," and the preceding recitative were remarkably well done, the latter being most carefully treated, and the finale, "Thus saith our God!" being grandly sung. The chorus which follows would have been most effective but for, the sopranos, who were a little rampant at one time. The double quartet, however, quite made up for the fault by a fine rendering of the charming passage beginning "For He shall give His angels charge over thee." The recitative and aria for soprano (Mrs. Swift) "What have I to do with thee?" was not over well done, there not being sufficient depth of feeling given to the words, and in many parts the quality of voice being thin and its volume insufficient for proper phrasing. The concluding bars, however, were much stronger dramatically and musically, and the finale was entirely satisfactory. The recitatives which alternate between the Widow and Elijah were marred by the hoarseness of Mr. Remmertz's voice, though he managed occasionally to come out finely in a brief passage, such as that beginning "Lord, my God, oh let the spirit of this child return," where his notes rang out grandly with the brass instruments. The chorus gave some fine effects in pianissimo in the chorus, "Blessed are the men who fear Him." There was nothing from this point on, deserving of special mention until the recitative "Call him louder!" which Mr. Remmertz sang in admirable taste, perfect time and true to pitch. The bass solo, "Lord God of Abraham," was one of the most impressive arias he sang yesterday, and he was rewarded with a round of hearty applause, which was well deserved.

The Angels' Quartet was harmoniously sung, though an improvement might have been had by marking the crescendos more firmly and giving the entire choral a trifle more volume in sound.

Elijah's solo, "Is not His word like a fire?" was entirely too high for Mr. Remmertz and was a most disastrous failure. Mr. Remmertz seemed to realize these facts from the start, and the entire aria was cold and expressionless. It was a great pity that the gentleman had to attempt it, as he was in no vocal condition to sing it.

Miss Drasdil's voice was particularly rich and full in "Woe unto them who forsake him," and Mr. Fritsch followed with an admirable delivery of "O man of God, help thy people!" Miss Sherwin's voice was well suited to the youth's recitative and gave the brief passages excellently. The important chorus, "Thanks be to God," produced certain popular effects by reason of its volume and the spirit with which it was carried through, but some faults existed which should be looked to to-night; the soprano voices were not quite prompt, some of the passages were jumped at rather than approached, and the brass instruments were momentarily but decidedly out in marking the tempo.

Part second opened with the soprano solo (Mrs. Swift) "Hear ye, Israel." The earlier portions of the famous aria were entirely lacking in proper dramatic expression, and the shading given the music was not that directed by Mendelssohn. The final movement (allegro maestoso) was most creditably executed, and whatever was lacking previously, the conclusion was really excellent, musically and dramatically. Miss Drasdil in "Have ye not heard he hath prophesied?" was particularly effective, every tone coming out round and full and every word receiving true emphasis in the grand passages which fall to her in this number.

Mr. Remmertz made a point in his favor by the able manner in which, despite all difficulties, he gave Elijah's aria, "It is enough, O Lord." Mr. Bergner's violoncello introduction and accompaniment was a charming exhibition of his fine