

Malatesta, Arch Anarchist, May Be Trapped at Last

Sixty-fifth Birthday Finds Him in Cell, Reflecting on Career Parallel in Infamy to Lives of His Notorious Forebears

SIXTY-FIVE years old this month, Enrico Malatesta, the militant world anarchist, celebrated his birthday in a more energetic way than the customary cake and candles. He is charged by the authorities of Milan, Italy, with instigating the bombing of the Hotel Cavour in that city, where the British delegates to the League of Nations Societies conference were residing. Malatesta's foreknowledge and possible connection with the outrage are contained, as the cable reports, in a bundle of letters seized in a police raid on the anarchist paper, *The New Humanity*, of which he is the chief director. Through friends of his wife, a young Englishwoman, whom he recently married, the arch anarchist had obtained this position.

In his own country, where he has been arrested many times, sentenced to imprisonment often, deported occasionally and once even sentenced to death, the present situation of Malatesta offers, it is said, more elements of danger than any of the preceding dramatic episodes. But as Malatesta has borne a charmed life so far, the charm permitting him to escape all punishment save the lightest in Italy, England, Spain and America, it may be possible for him to release himself from the coils of the law, but he never can do so from suspicion. Malatesta bears a bad name, literally and historically, and when an outbreak of anarchism is heard of in any part of the world, whether or not he is actually on the scene, his name is mentioned.

His Activities in America.

In several countries of the world Malatesta lies under sentence of death, and as one of these countries is Argentina, it is seen that his evil power is dreaded equally on the Continent of Europe and the Continent of America. His second visit to the United States (he had made a flying trip before to survey the ground), occurred in June, 1899, and he remained here two years editing an anarchistic sheet.

He took advantage of the visit of Prince Henry to endeavor to stir his compatriots and fellow conspirators to acts of violence as a simple expression of their hatred of royalty, and, as his visit was contemporaneous with the riots in Paterson, N. J., and the assassinations of King Humbert and President McKinley, efforts were made by the police here and in Italy to connect him with these crimes. These efforts proved abortive.

and for a year or two Malatesta lived in seclusion in Brescia, and later in London. There he worked at his trade of gas engineer until his arrest in connection with the murder of several policemen in the Houndsditch section of the East End of London. The only evidence obtained against him was that a tube of oxygen used by one of the anarchists was traced to his shop in Soho.

A little later Malatesta was arrested on a charge of defamatory libel preferred by a former friend. He was convicted and sentenced to three months imprisonment, with the recommendation that he be deported as an undesirable alien after he served his term. The effort to carry out this recommendation failed.

Malatesta's Beliefs.

In the course of his trial on that occasion Malatesta declared that bombs were not essential to anarchism. To believe in anarchism was to believe in liberty and justice.

Asked if he had been implicated in the assassination of Humbert, he denied it, and said calmly:

"Why should I kill kings? I would sooner kill chickens, for chickens are good to eat. But kings, of what use are they?"

This fierce anarchist, with worldwide reputation, can soothe you as softly as the cooing dove; in his hours of relaxation from the strenuous business of arson and bomb throwing he breeds canaries, and in that he shares a trait with Count Fosca. Who that has read "The Woman in White" does not remember the poisoner Count Fosco, who loved his "little birds"?

Wherever the word anarchism is understood the name of Malatesta is known. It is known with equally evil attributes in the annals of Rimini, Italy, of which city during the Renaissance the family of Malatesta were tyrants. That family became extinct in 1716 with the death of Christina Malatesta. The descendants of a branch of the family, known as the Sogliano-Malatesta, settled in Rome and Naples.

As a member of this celebrated family and with the inherited title of Count, this man might have risen to a post of honor in Italy. Instead, he chose, when a medical student in the University of Naples, to stir up a revolt in Rumania against Turkey. Turkey hunted him out and he returned to Italy.

His Plot in Italy Fails.

He was soon active again, preaching the doctrines of anarchism to the peasants of Southern Italy and organizing a rebellion. It failed and he and the other leaders were obliged to flee for their lives. From the notoriety this attempt gained Malatesta's name and family history were fully examined. He had abandoned the title of Count and sought to change his name, but neither attempt availed him.

Enrico Malatesta's arrest in connection with the recent bomb outrage in Milan, Italy, recalls not only his own dramatic career which has linked his name with anarchism the world over but brings to mind also the many evil deeds ascribed in history to his ancestors whose doings have provided themes for the darkest of tragedies.



ENRICO MALATESTA, Anarchist of Worldwide Repute Awaiting Trial for Recent Bomb Outrage in Milan, Italy.

As the various accounts of him were published it was remarked that he possessed many of the traits of his remote ancestor. That man, really the founder of the family, was Giovanni Malatesta, a condottiere called in unhappily by the free city of Rimini to aid her in a quarrel with one of her neighbors. Giovanni never left Rimini, becoming first podestà and later her sovereign. He died in 1247 and was succeeded by his son Malatesta, who lived to be 100 and was recognized by Pope Boniface VIII. as Rimini's lawful ruler.

Malatesta Malatesta left four sons, two of

Charmed Life Apparently All That Has Saved Prisoner in Milan Plot Who Is Under Death Sentence in Many Countries

them being Giovanni the Lame, and Paolo the Handsome. The former married beautiful Francesca da Rimini, but her heart was occupied by the handsome brother, and, finding them together, the lame husband slew them. This famous story is related by Dante in the "Inferno."

Tales of the Malatesta have furnished later poets themes for dark tragedy. The unhappy Parasina sung by Byron is one of these themes. She lived in the middle of the fourteenth century.

Most famous of all the family and most infamous was Segismondo Malatesta, who ruled over Ravenna in a court renowned for its splendor from 1417 to 1468. He was the most dissolute, ferocious and brutal of all the family, not one of whom had borne a good name. He married thrice, his first wife being Geneva d'Este, a daughter of the Duke of Ferrara, and after poisoning her (the crime naturally could not be proved) he took to wife a daughter of Francesco Sforza.

Pillaging Italy to Adorn a Church.

Having disembarassed himself of her, by the same method of poison, history hints, Segismondo married Isotta degli Atti, with whom throughout his marriages he had been violently in love and by whom he had several children. Charged with incendiarism, incest, arson, and heresy, burnt in effigy by the Pope, and justly, it would seem, charged with being the worst man in history, Segismondo remained the faithful lover of Isotta, and in 1456 they were finally married. In her honor he built the lovely Church of St. Francis, pillaging all Italy for objects to adorn it. In this church is the family tomb of the Malatesta.

Their sway over Ravenna ended in the reign of Pope Julius after 250 years. In 1555 the family became citizens of Venice and had the name inscribed in the Golden Book.

The present Malatesta, whose right to be called so has been questioned, is judged by Italians to wear the famous name unworthily, but he seems to run true to the family form. During his last stay in London he was pictured as follows:

"Malatesta looks what his evil sounding name would indicate: his back hair, pointed iron gray beard, piercing black eyes, heavy eyebrows and aquiline features gave him the appearance of the popular conception of the militant anarchist."

A London acquaintance of Malatesta protested that this was not his true character, and that the poor Italians of Islington and Soho knew him as a man who would give his last penny to help fellow countrymen in distress. These Italians contributed to a fund to promote an appeal in his behalf when he was imprisoned in 1912.

Enrico Malatesta was born at Santa Maria

Capua Vetere, near Naples. Soon after receiving a degree as doctor of medicine he became a convert to anarchism and organized the first international section in Italy.

In 1876 he issued a call to general insurrection all over Italy and collected a large following. He was arrested by Government troops at Benevento, and after being tried at Naples was sentenced to a long term of imprisonment. Following the death of King Victor Emmanuel II., two years later, he was pardoned.

The arch anarchist crossed to Spain, where he had scarcely landed when a serious insurrection broke out near Xeres and the Spanish Government issued a warrant of death on sight of Malatesta. They arrested a man they thought was the anarchist leader and only discovered their mistake when they came to hang him.

Meanwhile Malatesta was safe across the border in France. He appeared in Paris, where with French and other Italian anarchists he worked for the creation of an Italian revolutionary party. There he published *Le Revolte*, an organ which soon secured his expulsion from France. The same treatment met him in Switzerland and Belgium.

Returning to Florence in disguise he continued his propaganda, published several works and established the journal *The Social Question*. It was seized by the authorities and Malatesta and his associates were taken to Rome to be tried on a charge of sedition. He was convicted but escaped and fled to England.

Malatesta had long turned his eyes on America and he chose it as his next residence in a world so rapidly shrinking in hospitality to his propaganda. He was in Paterson, N. J., when King Humbert was assassinated and was deported from the United States as a dangerous alien.

On his arrival in Italy he was arrested and tried for contumacy on account of certain articles he had written and published applauding the murder of President McKinley. He was sentenced to five months' imprisonment and served the term.

Again he appeared in London, but this time for a brief visit. His longing for Italy called him back there, and he returned in disguise to a little port on the Adriatic, where he remained in seclusion for almost a year. Seditious articles were traced to him and he was captured by the police and sentenced to four years' deportation.

Captive on an Island.

One year of this captivity had passed away on the little island of Lampedusa, in the Mediterranean, when one dark night he escaped and made his way in a small boat to Malta. There he took passage on an English vessel and landed in London.

He lived in obscurity in Soho for a time, selling sherbet on the streets and escaping observation by Scotland Yard detectives. They received a shock when they started to find who was publishing inflammatory literature, and thereby learned that the most dangerous anarchist in the world was in London. But when they sought to put their hands on him Malatesta had fled. He had shaken the dust of Latin Europe off his feet and started for a fresh trial in Latin America.

"Erminie" Revival Recalls Casino as a Cradle of Fame

Francis Wilson Breaks Retirement to Play in Operetta That Made Him a Star—Other Old Time Favorites

THE Casino was in its earlier days the cradle of some sturdy youngsters who developed a longevity never prophesied for them in the days of their youth. Last spring, with a pulmotor in the shape of attractive Eleanor Painter and some rich dresses, the Shuberts revived that once popular heroine "Florodora." She was at home at the Century Theatre so long that her first popularity was almost renewed. Now one of her predecessors, "Erminie," is to be resuscitated. This time the heroine of "Florodora" can quite truthfully enjoy the favorite feminine sport of saying how much older "Erminie" is. The latter operetta came several years earlier in the career of the Casino. Both works were important in the history of that playhouse and the New York stage as well.

It was "Erminie" that fixed the fame of Francis Wilson, for years afterward a favorite comedian. He was made a star by it, and is now issuing from retirement to take part in the approaching revival. He will have another old favorite at his side in De Wolf Hopper, whose career in operetta, long as it was, has never been identified with Jakobowski's work.

Others Famed in "Erminie."

Who remembers Jakobowski or any of his other works nowadays? Pauline Hall, who died last winter while playing the old comic opera favorite in "The Gold Diggers," was the heroine of the first production of "Erminie." It fixed her fame too in a way also, as she was a popular stage beauty for years afterward. It is true, however, that great successes of every kind have a way of making the actors in them better known than they ever were before.

Then Marie Jansen was in "Erminie," and William Dabell, whose tragedy is part of the legend which has grown up about the work to be almost forgotten until this performance was contemplated. Both of these singers made the long run of the piece at the Casino, appearing there until its popularity was finally exhausted.

There was no other operetta between "Erminie" and "Florodora" that made any such record in sensational popularity. These two stand at the head of the old Casino's roster of successes. It is singular that neither work is musically of any value. Leslie Stuart wrote catchy jingle that is best represented by the famous sextet. The music of "Erminie" is if possible more trivial than the work of the English composer. But it nevertheless possessed the qualities that made for great popularity, and consequently two works so insignificant from the point of view of the musician have stood the test of revival after many years.

Pauline Hall was not the only stage beauty to sing the title role. Isabelle Urquhart, one of the statuesque singers of op-

eretta whose face perhaps somewhat less than her figure, was her fortune, was one of its interpreters, and so was Amanda Fabris in all the bright sunshine of her blond beauty. Still more eminent in the aristocracy of pulchritude was Lillian Russell, who figured as heroine in one revival. Later many a modest prima donna of a comic opera stock company had her chance to appear in the role. The old piece, thanks to an excellent libretto—it is a musical form by Harry Paulton of "Robert Macaire"—enjoyed popularity after Mr. Wilson gave it up.

None Like Francis Wilson.

Whoever the beauty might be in the title role during the earlier days of the opera, it was always Francis Wilson who sang *Cadeaux*. It was his character, not to be taken away from him by any comedian. There were various *Rosarys* after W. S. Dabell, such as William Broderick, and even Henry E. Dixey was one of the assistants to Mr. Wilson, and so was Thomas Q. Seabrooke in a revival of the old work, which was periodically heard in the theatres once



FRANCIS WILSON as *Cadeaux* in the original performance of "Erminie." He is the only eminent comedian who ever assayed the role here.



PAULINE HALL. The original heroine in the long run of "Erminie" at the Casino.

devoted, in the theatre phraseology of a score of years ago to "combinations." Thus many comic opera singers of that period day had their chance to sing in one role or another in "Erminie." But there never was an ambitious—that is the manager's famous phrase of the day—production of the work in which Francis Wilson was not the *Caddy*.

But there is always a degree of interest in exact names and dates. Rudolph Aronson was the director of the Casino when Jakobowski and Paulton's work was sung there for the first time on May 10, 1887. Francis Wilson and Pauline Hall had been for several years members of the company, singing there in operetta. So had Agnes Folsom, the original *Josette*, for Marie Jansen, whose reputation was associated with this operetta part, did not take it on until the subretrite had been running for some time. Then she introduced the song "The Afternoon at Four," which had not been sung by Miss Folsom.

Max Freeman was at that time well liked as a second comedian in operetta, and he had a part in the piece. So did Victoria Schilling, although she only led the chorus, and might not have done that but for the great public interest in the placement of Victoria Morisini—she was a daughter of the well known financier of that day—with her father's coachman, W. S. Dabell was little known in New York before he made a great success as the pal of *Caddy*, Marion Manola, a young American from Ohio, who had been singing in London, made her first appearance at the Casino in this work, and so did her husband, Carl Irving, an English barytone. This first run of "Erminie" lasted until October. It was revived in November after the company returned from a short tour and sung until it had completed the number of 362 performances.

On January 16, 1888, it was again revived and was sung 262 times. Already it had made a record of 774 times at the Casino, but was destined for still further performances there. On May 23, 1898, it again was sung at the Casino, with Francis Wilson and Pauline Hall of the original cast, and Henry E. Dixey with Mr. Wilson as the other

thief. The work had still enough popularity to run into July. Later Lillian Russell sang the role of the heroine in a revival that also included Mr. Wilson.

When Mr. Wilson revived the work at the Broadway Theatre on October 3, 1894, he had Lulu Glaser in place of Marie Jansen and Amanda Fabris sang the title role. Pauline Hall gave the piece with her company at the Grand Opera House in Christmas week, 1891. Then there is a record of a performance of the work at Niblo's Garden on April 1, 1890, that sounds mysterious enough to pique the interest of all those informed about the history of the local stage. J. H. Ryley, the English comedian, seems to have been in the cast. Mr. Wilson's name is not mentioned, but he must have been there. Or did Mr. Ryley play *Caddy*? Mr. Wilson was too much occupied in rehearsing the other day to see the reporter who called to ask for orientation on this point. It was in this revival that Isabelle Urquhart sang *Erminie*.

Putting the Garden to Sleep for Winter

TO the person who is only in the ordinary, casual way fond of flowers the joy of the garden passes with the passing of its autumnal opulence—the purples, yellows and reds that flame throughout the gorgeous closing weeks of the season. When the last chrysanthemum goes there is nothing left. But to the true garden lover, especially to the one who is his own gardener, much yet remains.

There is still left the delightful care of preparing for winter, tucking up the flower beds for their long sleep, with lingering pats and pullings over and pullings up and diggings in; heaping a rustling coverlet of leaves in one corner, rounding up the soft earth in another to keep water from freezing too close round tender roots; judiciously spreading protecting boughs in a third—close, flat mats of juniper or scented tufts of pine and fir—and then, perhaps, a few fine climbers to finish with, that must be neatly sewed in bagging against their trellises.

Besides bedtime attentions such as these for old friends, there are the hospitable attentions to be shown to stranger bulb-late come guests gone at once into seclusion, hardly recognizable, dingy, dry, unresponsive, which will wake in the morning, some bright day next April, radiant and vigorous, bringing new charm, new tints or new fragrance to reward their host.

Their quarters must be suitably prepared and the newcomers shown to their beds—a task full of happy faith and excited expectation. A few handfuls of wizened little things no bigger than walnuts now, but next March how beautifully blue will be that patch beneath the southern window, with the exquisite, pendant scilla from Siberian snows, delicately hardy as the snowdrop, richly azure as a noontime sky in midsummer.

A whitish, scaly lump the size of a man's fist now—next August a tall stalk of the incomparable golden rayed lily from the lava strewn mountain slopes of Japan, a miracle of stately beauty. Every gardener is a dreamer whose flowers bloom many times in fancy for their once in fact, and in the very act of making ready in fact, and in the very winter he evokes visions of a coming summer, always more beautiful than the last.

Malatesta visited Rome occasionally, and at the outbreak of the world war he assured the authorities that so long as anarchistic meetings were not forbidden there would be no trouble. Soon afterward came the revolutionary outbreak at Ancona. Malatesta organized a plot to establish a republic, and the first demonstration occurred at Ancona on June 7, 1914, resulting in a general strike.

Flee to Switzerland.

When bluejackets from the naval division commanded by Admiral Cagni reinforced the Ancona garrison Malatesta, disguised as a workman, fled to Switzerland, crossing the boundary at Chiasso. He appeared a month later in his old haunts in London. There he admitted that the Ancona plot had been one to overthrow the Italian monarchy. These are the words as they have been reported:

"The abortive revolution in Italy flared up spontaneously, disappointing those of us who wanted a real revolution and who are engaged in agitation looking to future great changes on a stable basis. Our plans for the time being were spoiled, but the Italian monarchic system rests on quicksand and cannot long escape engulfment."

In 1919 amnesty was proclaimed in Italy, which included Malatesta's condemnation for leading in the uprisings of 1914, when several cities in the Romagna region proclaimed republics. He therefore returned and made his home in Milan. Almost coincident with this return to his native country troubles began for him again. The Communists of Milan would not consent to his living among them unmolested, but memorialized Premier Giolitti last July to urge his arrest and that of the Socialist Deputy, Misano. Unless the Premier complied the Communists threatened to take the law in their own hands and kill both men.

No action was taken and shortly after occurred Malatesta's marriage and his appointment to the directorship of the *New Humanity*. The bombing of the Hotel Cavour is the most recent development. In the cabinet of Malatesta was found a packet of correspondence belonging to a waiter of the hotel named Bossi. This man is charged with having instructed the bomb throwers by signalling from an upper window of the hotel. Again Enrico Malatesta is under arrest charged with an atrocious deed, but it is believed that the evidence directly implicating him is insufficient and that he will again escape.