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DRAMATIC AND MUSICAL.

ENTR'ACTE DIALOGUES.

AT THE FATAL CARD.

AFTER THE FIRST ACT—THE COLORADO SCENE.

She—Is this the Frawley company?

He—There was Timothy himself, and didn't you recognize Worthing?

She—I wonder why, in the rough country, all the fat men wear tight skins and all the thin men loose things?

He—You don't want your favorite actor to be left perfectly groomed, evidently?

She—What is Worthing doing there, anyway?

He—He has gone home to his father. He'll be all right in the rest of the play.

She—I suppose they must have the opportunity to cover themselves with glory. What would be the good of Frawley engaging the theaters with big companies and his young men on expensive if they are to be all roughs and villains and things in this play?

He—Oh, it's all right. Don't you know that Miss Bates has been depleting Paris of its beautiful gowns, and needs a few of her slim beauties?

She—Eleanor Morrell is a rather striking girl.

He—And a good actress.

She—A little too lachrymose. Her voice is overloaded with tears.

He—Well, she should be a good actress. Her mother, Kate Rogers, was one.

She—I don't remember her.

He—No? You may have seen her as Mazeppa—when you went to school.

She—She was not young enough to attract my attention, maybe.

He—No. You girls never remember any but the good-looking parts in a play.

She—I wonder how many old women on the stage you ever noticed?

He—I was; they'd try and give us something new in mining camp scenes.

She—Oh, change the subject. Well, suppose these scenes are all the same.

He—Two on the stage. Those lawbreakers always howl out about justice and all that sort of thing. Now, has here Leslie had a man from being hanged. I don't know the plot, but I'll wager he ought to have been.

He (looking at the programme)—I see Blanche Bates is his daughter.

He—Oh, well, for Blanche's sake, or rather for Frawley's sake, we'll have to let him off. How about Eleanor Morrell will be a complication.

She—What does Frawley do in this play?

He—Oh, he'll make love to Gladys Wallis, I suppose. Yes. There you are! Here on the jail right!

* * * * * * *

THE SECOND ENTR'ACTE.

Mr. Austen tells his daughter he loves the morning glow.

He—When the enterprising burglar gets a burglar he loves to be a bankby a the sun.

She—Well, Frawley did make love to Gladys Wallis, didn't he?

He—Of course; somebody does that kind of thing always in the Frawley company. Leslie used to make love to Rose Rose invariably. Don't you remember how for two seasons Rose Rose kept trying to get Leslie to propose in the same idiotic fashion for three acts in a four-act play and four acts in a five-act play?

She—Yes, I don't wonder how she managed to keep from mixing up the parts. I wish, though, that Worthing would not pop like popcorn.

He—What idiotic business it is, isn't it?

She—Were you quite sure that you had only to ask me?

He—Quite.

She—I like your conceit!

He—Tim might as well have said "Yes" when I did ask you. Did you think you kept me on tenter-hooks when you took three days to consider?

She—You can't mean to tell me you were not a bit anxious in case I'd refuse?

He—Not a little bit.

She—I've a good mind to break it off.

He—You know all about it for months before I asked you.

She—So did I. Did you suppose I had not read it in your notes, and seen it in your actions? My dear——

He—Not so loud. Don't squeeze my hand here. I feel I am blushing. Yes? Say whisper, though.

(Voices sink to a whisper, and then silence till the curtain rises on the third act.)

THIRD ENTR'ACTE.

She—Where have I seen his before?

He—Oh, anywhere.

She—The old man killed just as the son suspected because of a quarrel.

He—You may have seen it when your mother took you to the dramas in your childhood.

She—I wish they wouldn't kill old men in plays, and stage hands and things. It's not dramatic—it's only more coarse.

He—The son outside the door, the murderer inside, and the dead man—rather strong.

She—I don't like it. I suppose they'll come and arrest Worthing. It isn't pleasant.

He—It's all right, my dear. He's innocent.

She—Yes, but fancy being accused of such a thing. He's going to marry Blanche Bates, I suppose, and just think of the horrible experience. I hope they won't arrest him.

He—Maybe they won't. He is so very much of a gentleman that they'll probably arrest somebody else, and find out all about it before they do anything to Worthing.

She—I like this last part better than the first. Now they have all improved. Getting on a dress coat seems to relieve the mind of all responsibility.

He—Yes. That's the beauty of the drama. You can do that sort of thing. You'd never think that fellow was the man who was such a bad fellow in the mining camp. He's lost all his ungentlemanliness and his tough accent.

She—It's Blanche Bates has done that, I suppose. Nobody could be tough when she's his daughter.

He—But he steals bonds and things.

She—Well, at an rate, that's a little more refined than cheating at cards.

He—I suppose they did not make it poker because the authors were English and not quite sure of the technicalities of the game. I wonder if Frawley has proposed yet to Gladys Wallis?

She—Of course not. There are two more acts.

He—I'll bet he'll do it in the next act.

She—I'll bet he won't.

He—Because they've got to clear the plot for that bomb—in the picture out there.

She—Oh, yes; and two or three men have another man tied with a rope around his nice shirt front. It struck me as a pity to let him wear a dress suit when he's going to be tied up with ropes like that.

He—Oh! The hero and everybody in melodrama has to wear dress suits; the villain goes a-burgling in evening dress. That's what makes it original.

She—The laundry bill in the modern melodrama must be enormous. Hush!

THE FOURTH ENTR'ACTE.

He—Funny comedy, wasn't it?

She—He might have explained earlier. It must have been very embarrassing. I wonder if he caught cold.

He—Well, thank heaven he proposed, and the comedy's through with.

She—Poor girl—I'm sorry for Blanche Bates—what's her name?

He—Gladys Wallis.

She—I wonder how it ends?

He—Oh, they'll blow up or something.

She—Not Blanche Bates and Worthing?

He—Oh, no! What? Blow up two such beautiful things! Never! They live happily ever after, of course.

She—I think most plays should be called "Much Ado About Nothing."

He—Aren't you enjoying it?

She—I'm enjoying——

He (pressing her arm)—What?

(Voices fall to a whisper again.)

AFTER THE PLAY.

He—Did you like it, dear?

She—I think it was perfectly lovely!

PETER ROBERTSON.

THE TIVOLI REVIEW.

Miss Frisco" to Be Produced To-Morrow Night.

The summer season will be opened tomorrow night at the Tivoli Opera house. "Miss Frisco" will make her debut to an accompaniment of clinking tunes and glittering stage effects, and the high notes are entertained by the sponsors for the newest theatrical bud of the fall favor in the public eye.

"Miss Frisco" is decidedly an up-to-date production, and is brimful with the spirit of the summertime. She has nothing to worry her. Her father is rich and indulgent, and she has absolute mirrors in her home, and is not unhappy. She is the victim of a plot—somewhat more of a plot than usually obtrudes itself in that sort of thing—hatched by characters, thinly disguised and well known in the city. They are intensely loud and mightily persistent. The principal of these is Mel Wandenmeyer, a leader in society, who is said to sell one of the best brands of flax on the market. Another is Lord Alfred Kittner, who could teach a cash in poverty, some, a snipper with him to Jerry to himself and more fun for the spectators and wear the magnificent trousers with better grace than any further that ever crossed the big drink. He is the Zillgiven brand of Britton, blown in the bottle and housed at the Palace. He means well, but is fielded in the last act with two kind-hearted confidence men who have lost their assistance.

The Emperor Norton, who has come back to earth simply for the purposes of the piece, will be a sight for the sore eyes of the populace, that has missed for years his figure on Kearny street. He is just as natural as ever.

Mrs. Alameda Main, the sportiest grass widow that ever crossed from Oakland, Mrs. Frag. Miss Frisco's mother, some of the sittest, flatest libretto that has been handed out in the most accommodating politeness, all set to do their best to make "Miss Frisco" first appearance as striking as possible. She will appear in scenes familiar to San Franciscans. She will sing on the piazza, at Lotta's fountain, at the Chutes and at the Cliff House. A grand ballet will appear at the Mechanics' Pavilion, the Bohemian Club will appear by substitutes in the most exciting scene of his life at the Woman's Congress.

Latest Picture of Blanche Bates of the Frawley Company.

Miss Frisco and Emperor Norton at the Tivoli.

with not one single interruption to the plot. The music is new, the dances the latest, with figures and marches and electrical devices never seen before on any stage.

Lillie Langtry and Tommy Leary, just returned from Mexico, Elvia Crox Seabrook and Josie Intropidi, Thos. Raffael, Wood and Kavanaugh will fill the principal roles. The chorus has been doubled, and every preparation has been made to secure the success of the debut of "Miss Frisco." With all this she should make a decided hit. The book of the review is by J. B. Casella, a very well known and clever newspaper man, and Martens has fixed the music.

THE OTHER THEATERS.

The Lilliputians and Some New Attractions.

The appearance of the Lilliputians at the Baldwin Theater will be welcomed by young and old. They open their season to-night, presenting their new piece, "Merry Tramps," with which they packed the Bush Theater in New York every night during their long run there. Frank Hiscott, Selma Herrman and Adolf Zink have a better opportunity than ever before to show their versatility as finished artists. The plot of "Merry Tramps" is laid on Sullivan Island. Professor Wallace, father of Bertha Jaeger) possesses a magic flute, which he gives to Jim Jinx (Zink), appearing in a red or white light will show the degree of virtuousness they possess. Other scenes appear in a dazzling white, indicating that they are as good as every respect that Mary, the daughter, may choose one of them as her husband. Appearing in X-rays the rays the pictures are revealed. They are the three merry tramps, Jim Jinx and Bob (Miss Goerner, Mr. Zink and Mr. Ebert). Arpage is annihilated by the magic railroad and the airship, the professor and his daughter, accompanied by the mascots, set out to find the tramps, meeting them on a farm where they are in the midst of a barn-raising arranged by the tramps. Jinx looked them up in the morning. During their slumber Mary appears, presenting them with a violin, a lantern and a dollar bill, all possessed of magic power. The tramps, who once followed the vocations of baker and butcher, had gone to the farm to become suitors for the hand of Annie, the niece of the rich owner of the estate, when misfortune overtook them. Joe plays a few strokes of the violin when an unknown power relieves them from their prison and they join in the harvest festival.

Having become wealthy they meet with various adventures. Not knowing that the magic power of their presents is limited to one year, two of them squander their fortunes and become tramps again after the expiration of the time. The third, Jim Jinx, retains the magic of the luck bestowed on him, and gains Mary's hand. There are three grand ballets executed by over fifty young and handsome corryphees. Matinees will be given on Wednesdays and Saturdays. The Wednesday matinees are to be given at popular prices.

The announcement of Daniel Frohman's Lyceum Theater Stock Company's engagement at the Baldwin Theater for a season of four weeks, beginning June 14, is of more than special interest. The company will open with "The Prisoner of Zenda," and during their engagement all of the recent Lyceum Theater successes will be given in their entirety, with the original scenery, costumes and effects as used in New York.

So great has been the success of the Frawley Company's first offering "The Fatal Card," that it will be continued for another week.

The play, old melodrama, if it be, has many strange situations, and is cleverly handled by the company. All the old favorites of the company have been warmly welcomed home, and the new members, notably Eleanor Morrell, Gladys Wallis, Theodore Hamilton and J. M. Colville, have already found favor with the Columbia's patrons.

Following "The Fatal Card," the Frawleys will present the new play written for them by Mortimer Stoddard. Mr. Stoddard is the author of "Nepenthe," and also dramatized Minnie Maddern Fiske's new play "Tess of the D'Urbervilles," which has been a great success this season. Mr. Stoddard is the son of the well-known poet H. H. Stoddard, and is looked upon as the coming American author.

The new play, which by the way, has not yet been named, is a comedy of the present day, dealing with rich old Knickerbocker families of New York, and those who have heard it read, predict for it a great success.

It will serve to introduce Georgia Busby, one of the new members of the company. She is a pretty girl and will have an opportunity to wear some dainty gowns in a very charming role. Blanche Bates and Gladys Wallis have parts which also afford an abundance of dressing. The old favorites, Phoss McAllister, will assume the leading role. Worthington will also make her reappearance in the cast.

There will be several taking novelties at the Metropolitan Temple this afternoon. Miss Frances Powers' Chinese drama, which seems destined to run for an indefinite period, enters upon its fifth week, and will be preceded by Gilbert's brilliant farcical comedy "Engaged," and the infinitesimal one that the "standing-room-only" sign, which has been displayed in front of the theater every night for the past month, will be in demand still.

The new piece is Gilbert's wittiest and most delightfully whimsical work. The plot of the play revolves around a young man of property who makes love to every woman he meets, and, regardless of time and place, asks them to marry him. The little episodes pass out of his mind, but when he happens to be on the border of England and Scotland he is reminded of them by the arrival of a pretty girl who with the John becomes serious, for, a declaration of marriage in Scotland is perfectly legal. When, later on, he is actually married in London, the Scotch wife appears on the scene, and violence of prices for blarney flock before his mind. The tangle which ensues is of the most amusing kind. In the end everything is straightened out satisfactorily, when the news arrives that while the house was in flames, the garden, where the declaration of marriage took place, was in England. Charles Wyngate will play Chevial Hill and Hugo Toland has the part of Benvenuto, a man of hypnotic influence. Adele Belgarde will be seen as Belinda Treherne and Mrs. F. M. Bates as Mrs. McPherlane, the Scotch widow, who is the kindness of her heart, helps to wreck unless so that the passengers may stay at her house at exorbitant rates. Mary Shelley will play Margie, her daughter, the "quiz lassie." Gordon Pastor will be Angus Mealhater, the train wrecker, and John Armstrong, the fire-eating Major McGillicuddy. Harry Beaumont has a very good part as Symposium, a man of the world, and Juliet Crosby, as his daughter, has a dainty part.

Adgie and her troupe of trained Nova are one of the greatest attractions ever seen at the Orpheum. The daring with which they handle the lion and do not make the big beasts perform seemingly go through an exciting performance, something greatly out of the ordinary. She will be retained another week and to-morrow evening a number of new clever people will be introduced. The Russell brothers, remembered as the "Irish Servant Girls" with the Howard Athenaeum Company some time ago, will appear. The Valdis twin sisters, who have just returned from Australia, will give their well-known aerial exhibition and promise a lot of new electrical and mechanical surprises. Daisy and Hilton, originators of much vaudeville comedy, will make their initial bow to San Francisco, as will also Charles R. Johnson and Dora Dean, who style themselves colored comedy, Billy Carter, the banjoist, will also be a new addition, and Lillian Burkhart will give a new sketch and Monte and Elliott will contribute the musical portion of the entertainment.

New York grew wary to an English country place as the situation of the play at Morosco's Grand Opera-house to-morrow night. It is Florence Warden's remarkably clever "The House on the March," a dramatization of the successful novel by Mervyn Dallas. The chief character is Jim Woodfall, the head of a band of thieves. As Gervase Kayner he is the proprietor of the "Alhere," a lonely old house on the marshes. He Maddern Fiske's new play "Tess of the D'Urbervilles," which has been such a success this season. Mr. Stoddard is the son of the well-known poet H. H. Stoddard, and is looked upon as the coming American author.

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OPERA FAILURE.

De Vivo Tells How Henry Abbey Raised Prices.

As I stated in my article on the failure of the firm of Abbey, Schoeffel & Grau a year ago, says De Vivo in the New York Press, the public was not censured for establishing the system of high salaries it is the late Henry Irving, who at the opening of the Metropolitan Opera-house organized a most powerful company. He paid Nordica $2000 a performance, while in the zenith of her career, twelve years before, she received from Max Strakosch at the Academy of Music an average of $1000 a performance. He paid Mme. Fursch-Madi, whom you, Joe, Jim known to this country, $1600 a performance. He paid Campanini $1600 a performance right after a great farewell made at Max Carlo Theater, Naples, while, when Campanini was in excellent voice, six years before, Maretzek paid him $4000 a month for singing three or four times a week. He paid Mme. Valeria, an American singer, $600 a month, while in London she never received half of that amount. He paid Barkley will play Margie, her daughter, the "quiz lassie." Gordon Pastor will be Angus Mealhater, the train wrecker, and John Armstrong, the fire-eating Major McGillicuddy. Harry Beaumont has a very good part as Symposium, a man of the world, and Juliet Crosby, as his daughter, has a dainty part.

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GENERAL NOTES.

W. H. Crake has engaged Anna Irish for next season.

Emily Bancker is to be the heroine in "Christopher Jr." next season.

Blain de Wolfe may bring back from Paris a play to translate and act in.

Crane will open his season on September 6th at the Baldwin Theater.

Percy Maxwell will quit Augustin Daly's company to go with Mr. Crane.

Mr. and Mrs. John Drew have gone to Paris. He comes out here before very long.

Ada Rehan has enthused the Chicago critics as Beatrice in "Much Ado About Nothing."

May Irwin has regained good health, and is making ready for a new farce by Du Souchet.

Annie Ward Tiffany joins Digby Bell temporarily, taking the place of Laura Joyce Bell, who is ill.

"Secret Service" gets very high praise from the London press, and Frohman says it is a great hit.

Julia Marlowe has just closed a most notable season. Next season she will play "Ingomar" and "Whittier's Pink."

The feud is still on between Nordica and Jean de Reszke. He will not sing with her, so she cannot sing in "Siegfried."

"Fregoletz," a play of mediæval life, to be acted at the Theater Francais, is the last important novelty of the Paris season.

Hoyt and McKee took a contract to manage Richard Mansfield for eight years. That was some months ago. They "quit" last week.

McKee Rankin has revived "The Danites" in New York. Naomi O'Neil, who was known here in private life as Gertrude Lamont, plays Silky Phil.

Jane Hading has lately been acting in "The Enchanted Mountain" at the Porte St. Martin in Paris, and, she shared in the general disaster of the undertaking.

Richter Mme. Melba does not like London or London does not like her. According to the Daily News, she will not appear there in opera this season, and only once as a concert.

Sacconi, the Italian actor who has created such an impression in Vienna, has canceled his engagements in South America and Spain in order to act in Berlin and other German cities.

The success of William Gillette's in London has prepared the way for "Too Much Johnson," and that farce will soon be given there in the American version. Paul Arthur will be the star.

Eleonora Duse began her Paris engagement on June 1st. The surprising statement is made that immediately on her arrival in Paris she sent a telegram of welcome to Sarah Bernhardt, who is now playing in Belgium.

Julia Opp, an American girl, has been studying in her profession by taking Julia Neilson's place for some time in London, and doing it well enough to secure flattering notice. She has been on the stage but one year.

"Petit Faust," which was first produced in Paris in 1888, has been revived at the Petite Eldorado. Miss Mealy made a hit in it. Those who remember Miss Mealy's early struggles have a remembrance of the piece.

Rudy Theron Chamberlin, a descendant of the famous John Chamberlin of Boston, and the niece of the late Charles Thorne, is to make her debut in comic opera. She is said to have a beautiful voice and to inherit much of the talent of her mother, Rosina Vokes.

Paul Arthur, who was last seen in this country as a member of Della Fox's company, has become a great London favorite, and is probably settled there for life. He was recently offered the position of leading man at the Prince's Lane Theater, but is tied by an ironclad contract to George Edwardes, who refuses to release him.

AN INCIDENT IN THE LIFE OF RACHEL.

AT THE early age of 17 Rachel's fame had spread like wildfire throughout Paris. Jules Janin, the well-known theatrical critic of the time, whose word made or blasted, was unstinted in his praise of her marvelous genius. Crowds flocked to the Comedie Francaise to witness the after the other, the plays of Racine and Corneille, in all of which Rachel scored immense success. Finally the manager announced "Adrienne Lecouvreur," by Scribe, for the next performance. On the evening that was announced, on the eventful night the people literally fought at the doors of admittance. The receipts rose to an enormous figure. The public looked for a representation of unusual excellence and one calculated to call forth Rachel's utmost powers. But, to the great astonishment of all, not succeeded not, and the actress failed to make the slightest impression upon her audience. The play came to end in the midst of ominous silence.

Rachel's failure was unaccountable, a complete surprise to her manager and actually a surprise to herself.

There was but one thing to be done—to prevent if possible the publication of the failure.

M. Vedel, the manager of the Theater Francaise, hastened at once to Janin and brought him not to lay the entire blame upon Rachel, as he was responsible for having cast her in a role which was, perhaps, too difficult for so young an actress. While they were still discussing the matter Rachel was announced. She seemed to be greatly agitated, but, without saying a word, simply stood before Janin with her hand raised, a criminal before his Judge. The great critic received her blindly, but managed to find in measure his accustomed that in spite of his interest in her it would be impossible for him to render a favorable account of the evening's performance. Poor Rachel sank like a child, but to reject.

After they had departed Vedel suddenly turned to Rachel and said: "To-morrow I announce "Bajazet" for the next performance. We will show them yet what you can do." Rachel eagerly assented and returned home.

Meanwhile Vedel had anxiously reached the theater, however, when M. Petit, Rachel's father, who announced, he had learned from his daughter of the sudden indisposition of "Bajazet," and boldly declared that the performance should not take place. "Then you get, sir," answered Vedel, "that, in accordance with the terms of your daughter's contract, Mlle. Rachel is under engagement to play any role he may select for the manager may call upon her to."

"I tell you she shall not play that role to-night."

"And I tell you, sir, that the second representation of 'Bajazet' will be announced for the day after to-morrow, and if your daughter refuses to play at the performance Mlle. Rachel is not in her dressing room at 8 o'clock in the evening I will have the money refunded from the public, who shall be duly informed that your daughter's refusal to play her role was the cause of the scandalous proceeding; that the estimated receipts of this performance shall be deducted from her salary, and that she shall not again set foot on the French stage until she has consented to play 'Bajazet' a second time."

"You can do as you please, but she shall not act." And so saying, M. Petit took his departure.

Vedel immediately wrote to Rachel and entreated her not to listen to her father, and that her entire future success depended upon a mere question of pride. At 1 o'clock in the morning he received the following note, written in pencil on a little scrap of paper:

"How can I disobey you? When we love people we do everything to please them. Your devoted RACHEL."

Jules Janin's criticism of Rachel was cruel in the extreme. "How could one expect," he said, "that frail, delicate child, with her labored breathing, to represent the powerful Roman passion in Racine's tragedy of 'Bajazet.' Mlle. Rachel is not a tragedienne. She is only suggesting in a real or white light will show the degree of virtuousness they possess. Other scenes appear in a dazzling white, indicating that they are as good in every respect that Mary, the daughter, may choose one of them as her husband. Appearing in X-rays the rays the pictures are revealed. They are the three merry tramps, Jim Jinx and Bob (Miss Goerner, Mr. Zink and

A Bulgarian Custom.

A curious custom prevails in Bulgaria. All newly married women are obliged to remain dumb for a month after marriage, except when addressed by their husbands. When it is desirable to remove this restriction permanently the husband presents her with a gift, and then she can chatter to her heart's content.

WEYLER'S ARMY COMPARED WITH HISTORIC ONES

NEW INTEREST is given to Cuban affairs by the announcement from Madrid that over 225,000 Spanish soldiers have been sent to the island since the rebellion broke out in 1895, and that there are now in active service there. This statement was made by Senor Sagasta, the leader of the Liberal party, during a speech delivered in the Cortes last week, and it has been a lively topic of discussion among military men, especially in view of the fact that General Weyler declares there is no war in Cuba. Of the 225,000 troops sent to Cuba from Spain in the last two years the losses on account of exposure and on account of expiration of terms of service, by desertion and those lost in battle and from disease. The mortality in the Spanish army has been recently heavy owing to the prevalence of yellow fever during the summer. Spain has found it necessary to maintain large armies during the present century. The surprise is not when we are versed in the science of war, and it affords an original basis for comparison in determining the exact nature and magnitude of the insurrection now in progress there.

History does not assert that the disturbance must be of a more formidable character than appears on the face of such reports as are obtainable, since the Spanish army has on the largest ever sent across the seas to suppress an insurrection in a dependent colony. It is even larger, these experts say, than armies which have been engaged in historic campaigns in which the fate and possessions of great nations were at stake. With this in view there is material for reflection in a comparison of the Spanish contingent in Cuba with that of hordes of armed men similarly employed in notable wars.

When Philip of Spain organized the famous Armada in 1588 he mustered 27,750 soldiers and sailors. Of these 11,000 were intended for land duty, while 8000 constituted the fighting and sailing force of the vessels of the expedition. But with this handful of men the valiant Philip expected to crush the Protestant faith in England. He was a wise warrior, this Spanish King, and knew right well the herculean nature of the task he had taken upon himself. He was going to fight a powerful enemy in his own home, and yet he depended upon an army of less than 39,000 men with which to wage a war upon England. Small as was the outfit, considering the importance of the undertaking, even a draft a fighter as Admiral Drake felt sufficiently apprehensive of the Spanish leader to demand reinforcements, and when word came that the Armada had been wrecked and scattered by a storm and Philip had been forced to abandon the expedition.

Four years later Spain sent another army of 30,000 men to England, which for a time threatened to spread to the other tribes and to the overthrow of British rule in that country. It was an occasion calling for long and exhaustive preparation and the employment of a large army of soldiers. Its supposition was capable of reaching control in an effective manner. Such soldiers, on the other hand, were the despots were hasten and retire from the field. Such was the case with the Indian Affairs. If the Spaniards had triumphed England would have been outside of Spain's power to have overthrown the campaign and establish the permanency of British control in a manner which has never since been seriously questioned by a rival in arms.

"I saw a force marshal the other night," said Napoleon after Waterloo, "and I was on the field of battle. I saw the dead and I saw them the next day. Thought we had a hundred wings about me, but I could not see them. Then I saw long bodies together the landed troops on by 50, and of course we had to get engaged—Napoleon's dance."

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