

The Manassas Journal.

VOL. II. NO. 1

MANASSAS, VA., FRIDAY MORNING, MAY 21, 1897.

\$100 PER ANNUM.

SELECTIONS IN VERSE.

LEE

On this abrupt vision, I have gazed
A man, serene and calm, amidst the dark
Of silence. A woman knelt before him, and
Her hands were clasped in prayer.
And then, but then, gods could not blinding
them.
She spoke of all who love me, and by my
name their watch are keeping.
To their longing hearts,
About them, in the dim air, still are trem-
bling sounds of those that hold the future, and our
lives.
A man in wreath, but one a wreath
remained.
The man in wreath, the wreath was said.
From the man in wreath, a man in wreath.
And also who, among us, is liberty.
THE CONFEDERATE ARMY

(TO Gen. John B. Gordon, January 27, 1895.)

Out from the ranks of the vanquished
Bearing the banner that won;
Frightened with words of healing
For strife now forever done;
Under the shade of a sign;
Loyal to every field;

In words of touching beauty.

The death of his hope he told;

Praise of praise for the victors;

Friends all the dead;

Honor to all the signs;

Loyal to every field;

In words of touching beauty.

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—LEE

On my way in a rest vision, I have gazed
To night.
O, moon, serene and pale, amid the dark,
And the bright.
Oh better! A woman knelt before thee and
Her bosom.

Found but these words amid her bidding.

All hope of all who live me, and by my
String their watch are ever.
Despite their hunting lions
And those in the dim air still are trem-
bling.

The hands that hold the fates, and our
Lives, are silent—but come we with
Thee, and thy strength—but come we with
Thee.
The hand of man is weak, but come we with
Thee.

There are no men—Virginia! Lee!


A soldier's heart is thine, it is thine.

THE SONG OF THE CONFEDERATE

A.Y.

(To Gen. John R. Gordon, January 27, 1863.)
Out from the ranks of the vanquished;
Hearing the banner that was won.
Frightened with words of boasting.
For strife now forever done.
Loud was our shout, "Long live!

Loud was our shout, "Long live!"



Charles Dickens' Farewell to America.
(A chapter of personal experience)

GEORGE C. ROUND

Charles Dickens first visited our country in 1842. At that time his observations concerning his cousins on this side of the Atlantic as expressed in "American Notes" and "Martin Chuzzlewit" were anything but flattering. He visited America for the second and last time in the fall of 1867, after a long absence of a quarter of a century. He gave a course of public readings from his own work in New York City soon after his arrival. He entertained immense audiences in the principal cities of the United States during the following winter, and when he had travelled extensively, he returned again to the great metropolis on his way homeward. On this occasion he gave a dozen or more well-coursed at Singing Hall.

At this time I was a law student at Columbia College in New York city, and occupied a fourth floor room with two other law students, Watson and Aikins. Watson had a relative who travelled in this country with Dickens, and who had the job of selling his photographs and specially prepared copies of his readings. Watson would frequently go up to the hall and help his friend, passing through the audience before the opening and during the recess, setting the books and pictures, and thus had a splendid chance to hear and see the great novelist. Watson had wonderful memory and he would entertain us by the hour with imitations of Dickens. I supposed at the time that they were caricatures, but found afterward that some of them were very exact renderings.

It should be borne in mind that Dickens did not read directly from his novels. He re-wrote passages specially adapted to public reading, usually abridging them largely, but often changing and sometimes amplifying. These readings were printed and issued in paper each evening's reading by itself. I have before me, as I write, a copy of his "Farewell Reading in America," and here is attached the stub of my ticket bearing the date, "Wednesday Evening, 1868, which I have preserved as memento of that interesting occasion.

Of course, from the time of Dickens' arrival, I expected to hear him once at least. But all the tickets for the first course were sold, even before it had begun. Many of them had been bought up by speculators, who sold them out at the big hotels at prices entirely beyond the reach of my purse. When the tickets were placed on sale for the final course, I joined in the general rush. Watson advised me to borrow all the money my friends had and buy up these two remaining tickets, so that I could afford me first to get my life insured. When I saw the crowd at the ticket office, it occurred to me that Dickens' friends and admirers were not a very polished set of people, or else they were buying tickets by proxy. I began to understand why Watson did not take his own course and go to the ticket office himself. I was exactly four years reaching the box and the greater part of that time was spent in crowding and pushing, squeezing and being squeezed, but I came away with four front seats in the first balcony for the "Farewell Night," for which I paid \$2.00 a piece. As the time approached and tickets for the final night came into great demand, I was the subject of special congratulations. It was my three friends who had been invited to share my good fortune. I should have readily sold my tickets for these places.

The night was rainy and one of the bands of my party was taken suddenly ill, but I had previously rented my two other friends from attending greatly to their sorrow and my own chagrin. At the last moment, I hurried over from Brooklyn where my friends resided. I arrived at Singing Hall at 5 o'clock, and the performance was about to begin. I did not feel like sacrificing the seats which had cost so much effort. I assayed to join in the crowd of spectators who were still waiting to be admitted.

In the last moment, but soon found that the die and sprang another. When, therefore, a hardy back-driver offered me \$30 for the four tickets and would not even consider my proposition to sell him three, I was glad to take it, and had to return to the ticket office over to a fusty dressed gentleman with three ladies and a scoop in \$100. The back-driver graciously remarked to me that he could have sold the four tickets half an hour before.

Hurrying to the ticket office, I found that tickets were being sold for "standing room only" on the upper balcony. This privilege was assured for \$1.00, but I was fortunate enough to find a vacant seat, one of those nearest heaven and possibly the poorest in the house. Had it not been for the rain, I should not have waited to secure even "standing room."

I had brought with me a field glass and with it as I took my seat, I caught sight of the distinguished reader as he stepped out to the right desk in the centre of the stage. A great volume of waving handkerchiefs and clapping hands followed.

My first impression of Dickens was disappointing. His dress was odd in the extreme. He had a mincing sort of walk, a foolish air, and below his low-cut vest and big shirt front, studded and frilled and Furthermore, there hung on each side a big glaring watch chain with accompanying jewelry. I confess I was disgusted that an American audience should go into ecstasy over him.

But the moment he began to speak I realized he had an commanding presence. In fact, as the performance went on and he took us through the pathos of "Christmas Carol" and "Oliver Twist," he had travelled extensively, he returned again to the great metropolis on his way homeward. On this occasion he gave a dozen or more well-coursed at Singing Hall.



HISTORIC BELLE-AIR.

THE PROPERTY OF MR. GEO. C. ROUND

We present to our readers a view of the historic residence of Mr. George C. Round, its present owner, situated in the little town of Willimantic, Connecticut, in which he will sell to anyone interested in the property, which he offers for sale in two sections. It is situated twelve miles South of Springfield, and six miles North of Danbury, the first section of Europe, in Northern Virginia, and thirty miles South of Washington city.

It is one of a very few specimens of colonial architecture now remaining in the state.

If its walls could talk they could tell much of a social life in which many of the great families of the 18th century were participants.

In our special edition of Nov. 8, 1895, we gave a three column history of

"The Carol" and the fun of Pickwick's trial. I thought that the most interesting thing in that night, long to be remembered, was the wonderful play of his features, as of a person in animated conversation.

I do not know whether it is true that others, but in my reading of Dickens' novels I sometimes meet with expressions which I gather little or

meaning, and by reading them over and over they grow more and more obscure. Many of them are doublets, idiosyncrasies peculiarly English, of which an average American can

not see the force. Dickens' rendering of his own works, his peculiar intonations and above all the constantly varying expression of his countenance, seemed to catch the light on these meaningless pas-

sages and to make them glow with humor or with passion. My field-glass brought me within a few feet of him and I found it absolutely necessary to keep my eyes on him to get the full force of what he was saying. If I looked away from the

stage I lost him entirely, and his

silence was as complete as his

entrance, closing with the mournful refrain, "O, Sammy, Sammy, why won't there a halibut?" As Dickens uttered those words, he bowed low and retired. His audience rose bodily, waving and cheering and calling for "a speech." They waited to eat until the novelists appeared and the audience seated themselves. My friend Watson had told me there would be determined effort to call him out and I was ready to do my best to imagine how the reading went home. The birth of all the interest. It is not likely that we shall ever listen to such a performance again. The reading was thoroughly dramatic in the best sense of the word. Dickens acted all the parts in some of the readings, especially in that from "Oliver Twist" which told the story like a drama. One can easily imagine the effect upon a popular audience. Or, indeed, it may be that we are quite right in this, that we are not near Dickens. Men read the story could imagine how the reading went home. The birth of all the interest. It is not likely that we shall ever listen to such a performance again. The reading was thoroughly dramatic in the best sense of the word. Dickens acted all the parts in some of the readings, especially in that from "Oliver Twist" which told the story like a drama. One can easily imagine the effect upon a popular audience. Or, indeed, it may be that we are quite right in this, that we are not near Dickens.

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