## ADELANDE RISTORI.

Her Remarkable Carper. Within a few weeks, thanks to the enter-

prise of Manager Grau, we are to welcome in this city the greatest of living female actors-Adelaide Risotori, Such an Important event in the dramatic history of the country demands more than ordinary attention, and the circumstances attending the public career of Madame Ristori will be read with more than ordinary interest. From a memoir of the great ar lst. now before us, we are enabled to present a biographical sketch, which we believe to be entirely trustworthy,

Her Early Life.

Macame Ristori was born at Civita di Friuli, in the year 1826. Her fatner, Antonio Ris-tori, and her mother, Maddalena Pomatelli, belonged to the Cavicchi troupe-a travelling company, whose performances extended over a circuit of numerous cities in Italy, their life full of adventure, and too often, alas! renewing the episodes of the "Roman comique!"

She made her first appearance on the boards at the early age of two months, when she was introduced in a basket in a play called Now Year's Gifts. At her fourth year she commenced to play children's parts, which she continued to do successfully till she was twelve years of age. At this time she was engaged, by the celebrated actor and director Moncalvo, to sustain the roles of soubrettes and similar characters. Two years later she was entrusted with the part of "Francesca di Rimini," in the tragedy of that name; and the impression she made in that character decided the future of her life. She now began to understand the difficulties that beset her position in any attempt to advance in the study of the dramatic art. It was, therefore, with heari-telt pleasure that she abandoned her wandering life, and availed berself of an opportunity to join the company of the King of Sardinia, under the directorship of Gaetano Bazzi, the most intelligent of all the Italian managers, and the author of the best work on dramatic declamation that exists in Italy. Besides improving under the counsels of this enlightened master, Adelaide found among her new companions the most mo herly affection and the lessons of an excellent professor, in the admirable actress Carlotta Marchioni.

After Madame Marchioni retired from the stage, in 1842, Ristori continued to be the ornament of the Sardinian company, which now included Amalia Bestini, one of the most brilliant stars of the Italian stage. In the subsequent year she engaged with the Ducal Company of Parma, whose chief attraction then was Antoinette Robotti, with whom Mad'lle Ristori performed for some time.

It was at the theatre of Liverno that Mad'lle Ristori made ber first creations, and from 1844 to 1846 she proved herself to be simply one of the most accomplished comediennes in Italy. It was only at a later period that a new phase in her life revealed her real genius, and placed upon her brow the diadem of the tragic muse, which to this day sparkles with so much brilliancy.

After having studied and personated with great success the principal characters in the companies of Marchioni, of Bettini, and of Robotti, she became the equal of these celebritles, and sustamed all the leading parts in the higher walks of the drama and comedy. and with a superiority never contested, until an event of great importance in the life of the tragedienne served to increase the public interest in her history.

The Marriage.

In 1846 she was privately married to the Marquis Caprerinea Gridi, the heir of one of the noblest Roman ducal tamilies. The noble family first objected to the mesalliance, but afterwards-when the genius of Ristori had vindicated itself-were glad to welcome the distinguished and successful heir. The charms of her new life could not long repress her passion for the stage, and-availing herself of an opportunity to save a poor manager from imprisonment for debt—she gave three repre sentations for his benefit, which were successtul beyond any of her prior achievements. Her temporary withdrawal from the stage had given her time for reflection, study, and observation, and the interval was nobly unproved.

Her Studies. She had not yet essayed the higher forms of tragic representation, in which the full power of her genius was to be developed. Her first effort was in 1848, at the time when the French were besieging Rome, when she personated "Myrrha." The real tragedy then enacting was too absorbing in its interest to allow of any diversion of public attention to mimic woes. At the termination of the war Ristori undertook a new study of "Myrrha," under the auspices of an experienced artist-Madame Caroline Jutunari—the result of which is "Myrrha," as she now impersonates the character—"an impersonation so extra-ordinary that Niobe, in her depth of woe, could not appear more chaste-Medea, in her great revenge, more sublime-or Venus, in the rage of her love, more beautiful,"

Appearance in Paris. At the head of the Royal Company of Sardinia, Ristorl visited all the principal cities in Italy, until the year 1855, when the project was entertained of going to Paris. The Count di Bossi Federigotti, the possessor of a liberal fortune sufficient to carry out his enterprise, wished to organize a company of the best Italian artists, with Ristorias the chief attraction, for the purpose of giving a series of performances in Paris during the Great Exhibition. Unfortunately the plan was not carried on to completion, and being abandoned, it was determined that Ristori and M. Riquetti should visit Paris on their own responsibility.

Ristori made her first appearance in Paris on the 22d of May, at the Italian Opera House, in the character of Francesca di Rimini. When the curtain fell the star of Rachel went down the sky, and that of Ristori shown with the brightest effulgence. The audience that greeted the debut was not a very large one, as but tow persons had the idea that so brilliant an artistic luminary was to take its place in the theatrical ficmament. By chance only Alexander Dumas, Eugene Scribe, and Jules Janin were present. On the next day the tormer wrote:—"Last night I was at the representation of "Francesca di Rimini," at the Salle Vetadour. I looked round the theatre, but did not see Rachel. I beg that she will go and see how the death scene is performed." M. Scribe called immediately on Ristori, and, in her absence, left his card, on which he inscribed :- "Eugene Scribe, in acknowledgment of his admiration for Madame Ristori, and with thanks for the great pleasure he experienced last night." Jules Janin was the most enthusiastic in her favor. "Ristori, Ristori!" he wrote, "she is the rage of the day! She is tragedy itself. She is comedy itself. She is the drama. She reigns-she governs-she commands, and the

crowd obeys. The result of the first appearance proved that Ristori had not over-estimated her powers to conquer the sympathies of France. Each succeeding representation was but a fresh triumph, and such repeated calls before the curtain were hitherto unknown in the

country. The rapture and admiration of the | public were only faintly symbolized by the numerous showers of fierar gills and crowns thrown at her feet.

The Acting.

It has been said by the French critics that no one except a French Catholic could impersonate the scene at the Contessional, and depict, as Ristori does, the solace to the wounded neart and the consolations of hope which stead over her as she confesses her er ors to

the listening car of the holy father, and be-lieves in the officacy of the absolution she receives from him. Every trace of mindevery shade of thought, from the mental sor-ture that afflicts her before confession, to the serenity, the calmness, and the resignation that characterize her afterwards-is depicted by Ristori with the most delicate attention. The blending of tints, and the presentation of each particular nuance, intermediate to the darkness of mind in the early part of the scene, and to the tranquil sunshine that seems to beam upon it when the queen presses the crucifix to her lips, in the belief that her sins are pardoned and happiness secured, is wonderful.

The sensation produced by Mary Sturart was so great that the Rev. Father Veuillot. the chief editor of the Ultramoutane journal L'Univers, paid a vist to the Italian theatre to see Ristori's impersonation of "Mary Stuart." So astonished was the good man, that, contrary to the rules of his journal, and notwithstanding that he was hable to give offense to his religious readers, he wrote a very remarkable article on the great tragedienne, taking care to confess in a posteript, however, that a theatre was not the proper place for him to go to, and that he was induced to visit it solely by the intensity of his

By the French press a comparison has been made between the two chief tragic actresses of modern times in their performance of the same character—"Mary Stuart." A well-known er.tic has pronounced the following opinion of the relative merits of Rachel and Ristori in their representations of the unfortunate Queen:—"Chez Fune il y a la hauteur chez Vautre Velevation." Rachel loses sight of the susceptibility of the woman's heart when she portrays the Queen's anger. Ristori renders that anger ten times more grand by depicting it as the anger of a devoted woman, whose position is that of majesty.

The first season ended on the 10th of Sen-

tember. She gave thirty six performances, the gross receipts of which amounted to half a million of francs. This success was so gratifying that Ristor; secured the theatre for the three following years. During her residence in Paris she was the recipient of many generous testimonials of the estimation in which she was held by the most enlightened artists and literati of the country. Innumerable por-traits were made of her-statuettes were issued in abundance, and busts were in every window and on every table. A medal was struck in her honor, and the imperial appreciation of her talents was testified by the gift of a gorgeous diamond bracelet bearing the inscription, "Napoleon III to Adelaide Ris-

But what she prized above all was, that Ary Scheffer, the greatest of modern French painters, offered to paint her portrait, which alone would insure that Ristori's name should go down to posterity, acquiring additional in-terest from the fact that it is the painter's last work, and not even quite completed, as the drapery is not finished, the painful death of the artist interposing to prevent his much cherisked desire.

In England.

During the recess of the Parisian seasons Ristori visited England twice, and performed there with a success only equalled by that which crowned her efforts in Paris. She was patronized by Queen Victoria, Prince Albert, and the elite of the aristocracy. Her performances vied in splendor and attractiveness with the grand operatic representations at the Royal Italian Opera. Indeed, the opera failed, while the performances of Ristori attracted crowds such as Jenny Lind used to draw, and at prices little less inferior.

To the sensation created by the performances of the great Italian in London, there was added an intensity of interest when she was to appear in Shakespeare's Macbeth and n Elizabeth.

Her Cureer in Spain, Germany, and Russia.

After having visited the principal cities of France and England, Ristori continued her riumphant career through Spain, Germany, and Russia. The costly presents that she received from the sovereigns of these countries, of course, are very numerous; but some, independent of their value, are more highly rized by her than pearls or rubies. Empress of Russia gave her the diploma of a Lady of the Palace; the Empress of Austria nominated her as her "Reader;" and the Queen of Prussia presented to her an album, on the fly-leaf of which she wrote:—"The Queen of Prussia to Madame Ristori." But the most honorable distinction that she received is the Order of Merit from the King of Prussia, suspended from a costly gold bracelet, accompanied by a royal rescript authorizing her to wear it. Ristori is the first and only woman that has ever been thus "decorated."

Her Character, There is another point in the history of Ristori that lends a charm to her character. It is that unexceptionable private life, without which no public character can command the respect of society and the world. In this she ranks with Jenny Lind, whose name has justly become a synonym of social purity. Ristori, too, like her is known for her unbounded charity, particularly to those who have devoted their talents and lives to the fine arts. She is always ready to draw from her wealth, for those worthy unfortunate ones who have not been blessed with prosperity. This has distinguished her, in whatever country she has sojourned. An accomplished linguist, she mingles in the highest society wherever she goes. In this respect, like the late lamented Madame Sontag, who knew how do divide the line between her artist life and that of a lady of title and rank, she never fails to grace either position that she

may be called on to occupy. It should not be forgotten, also, that she played no small part in Italian history during he last three or four years. A warm fr'endship existed between her and the late Count Cayour, with whom she was not only on terms of social intimacy, but of a more ennobling friendship, keeping up with that distinguished statesman a regular correspondence. a part of which may be found in his correspondence, recently published at the Royal Imprimerie, Turin, under the editorial supervision of his brother. Among these letters may be seen one in which Count Cayour thanks her for her valuable services to the Italian cause at the Court of St. Petersburg. The veneration she entertained for the regenerator of Italy was the cause of a conflict between her and the authorities

letter. When the sad news was promulgated, Ristori caused a notice to be placed in front of the theatre, stating that ner performances were sus, ended in consequence of his decease. This was not agreeable to the authorities in Paris, and the police compelled her to remove the placards from the vestibule. This act so offended her that she at once determined not to appear in the city again, and in May, 1862, she actually performed at Versailles, and excursion trains between the city and Paris were established, to give the Parislans opportunities to enjoy her perform-

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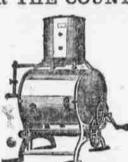
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BUREAU OF ORDNANCE.

NAVY DEPARTMENT,
SALE OF NAVY TOWDERS.

There will be sold at Fublic Auction, to the highest bidders, at neon, TUESDAY, the second (2) day of October, 1866, at the office of the officer commanding the Naval Ordnance Depot at JEFFERSON BARRACKS RESERVE, near Saint Lowis, Miscouri, about five thousand barre's of POWDER, composed of cannon, mortar, and musket Powders.

The Powders will be sold in lots to suit purchasers,

Terms cash, in Government funds, one-half to be deposited on the conclusion of the sale, and the remainder within ten days afterwards, during which time the Powders must be removed from the grounds, otherwise they will revert to the the grounds, Government. Purchasers will be required to furnish their

H. A. WISE, Chief of Bureau,

A V Y D E P A R T M E N T,
AUGUST 25, 1865.

A Board of Naval Officers, of which Commodore's P. Lee is President, will meet at Hartford. Connecticut, on the 6th of September next, for the examination of Volunteer Officers who have served not less than two years in the Navy for admission into the Regular Service, in accordance with the provisions of the "Act to define and regulate the appointment of Officers in the Navy, and for other purposes," approved July 25, 1865.

Al persons who are entitled to examination and who wish to avail themselves of its privileges, will at once noticy the President of the Board, by letter addressed to Hartford, Conn., g. ving their own Post Office address. In due time they will receive from him, in reply, a notification whem to present themselves for examination. Those who fail to report at the time specified for them to do so, will forfelt all caim to precedence for examination.

GIDLON WELLES,
Secretary of the Navy.

Secretary of the Mavy. MONUMENTS, TOMBS,

Just completed, a beautiful variety of ITALIAN MARBLE MONUMENTS. TOMBS AND GRAVE-STONES.

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