TO ADELAIDE RISTORI.

ON HER BENEFIT NIGHT, NEW YORK, NOV. 23, 1866. Thy country's genius to the world revealed Our we tern land, and her's the name it bears, Another bond thy Art's enchantments yield, Another fame each nation fondly shares;

Another fame each nation fondly shares;
For while along the chambers of the sea
Electric voices cals from shore to shore,
That Italy is harmonized and free;
In thy deep tones we greet her soul once more!
That soul that triumphs o'er relentless Time,
Me'odious breathes in Petrarch's tender lay,
Eternal lyes in Dante's sculptured line,
And Venice thrills with Freedom's joy to-day;
How blest Ristori, is thy welcome here! How blest, Ristori, is thy welcome here!
Euch speil the artist weaves, the woman doth
endear.
H. T. Tuckerman.

THE S.ORY OF AN ACTRESS

Preparing for the Stage-The First Night. The Pall Mail Gazette is publishing a series of apers, entitled "Going on the Stage," purportpapers, entitled "Going on the Stage," purporting to be the narrative of an actress' experiences. The writer declares that very early in life she "decided to cultivate contempt for Mrs. Grundy," and having travelled in Europe, Asia, and Africa, anally found herself without empty. ployment, and determined to try the stage. Her friends invited her to consider whether or not she was "in a perfectly sane state of mind," scouted at the idea of "a lady" adopting the drama as a pro'ession, and even went so far as to denounce actresses in general as persons not entitled to consideration. Her answer was that many women of virtue have become actresses; that the practice of the dramatic art was a delight to her; and that she saw no reason why she should not make use of a natural gitt; and so, promising to preserve a strict incognito, she began. The aid of a master was obtained, hard study was undertaken, attitudes were practised before the glass, and the process of education for an appearance before the footlights went on for several months, varied by such experiences

as the following:—
"There are many kinds of 'falls,' and a judicious, graceful 'fall' has often redeemed an actress from disheartening faint praise. I soon managed faints, and such like quiet falls; but there are others of a much more uncompro-mising character—'Romeo's' 'fall,' for instance, when, despairing of ottaining 'Juliet,' he dashes himself on the ground in the monk's cell, 'taking the measure of an unmade grave.' My 'coach' suggested that I should practise this fall, which I did accordingly; and, with some trouble and a good many bruises, succeeded at last in reaching the floor with the proper expression of recaless desperation. One day, when boasting of my achievement, I got well laughed at by some triends, who had a very faint idea of its difficulty. I challenged them to Iry the 'iall,' and offered to I challenged them to try the 'tall,' and offered to allow them a mattress, in consideration of their being amateurs. The offer was accepted, and the two six-foot scorners failed ignominiously. They fell every way but the right one—on their knees, on their elbows, on their sides, but never had the courage to dash themselves down head foremost, much as a swimmer does when taking a dive."

The preliminary stages finished, our actress prepared for the public stage, and played her first part as "Rosalind," in As You Like H. The failure of "Oliver" in the performance produced a singular effect, for which "Rosalind" was not to blame, but the story of which she tells as fol

"On the first night of our performance an event occurred which totally upset my gravity, and, indeed, that of the audience too. The long and rather thankless part of 'Oliver' was given at a day's notice to a young man who evidently thought himself an undiscovered Kemble. He confided to me in the morning at rehearsal that the speech at the end of the fourth act was too long for him to commit to memory in the time; 'but,' said he, 'I'll just paraphrase it.' The scene to which I allude is very well known. 'Ohver' enters to 'Rosalind' and 'Celia,' and tells at considerable length the story of the rescue by his brother from the deadly sting of a snake and the fatal assault of 'the sucked and hungry loness'. He presents 'Rosalind' with the bloody napkin sent by 'Orlando' as proof of the true cause of his failing to keep his appointment with her. 'Oliver's' story is about seventy lines in the telling. The first few lines he of course knew very well, and the story also was fairly in his memory. He accordingly proceeded boldly to improvise Shakespeare, and it was with the greatest difficulty that 'Celia' or myself could get in a word. Whenever we interrupted him, he immediately gave a tragic 'A-a a-aye' in assent, and so resumed his extempore narrative. prompter did his best, and my 'coach' swore audibly at the wings, but to no good purpose. 'Oliver' had taken the bit between his teeth, and was bent upon distinguishing himself. Only the was bent upon distinguishing himself. Only the verse in which he told the story was so painfully 'blank.' When he got to where the snake winds itself round the sleeping 'Orlando,' his brain gave way suddenly, but with great presence of mind he fell back on his grand resource, 'A-a-a-aye!' Then followed an 'awful pause,' which I feared was prophetic of the young man's end. But, gathering up his energies, he resumed (with a knowing look at the audience)—'When the snake saw him—.' The audience tittered, but 'Oliver' declaimed away until I thought it was time he should be assisted to a cone usion. I time he should be assisted to a conc usion. I accordingly seized the opportunity of his first pause to put in my cue, But for the bloody napkin. This, however, only gave him a fresh start. I repeated it again and again, but Oliver had now got fearfully involved in his story, and was evidently making desperate efforts to bring it to an end. I could hold out no longer, and leaning on 'Celia's' shoulder, laughed till the tears ran down my checks, hoping that the audience would mistake my convulsive sobs for the emotion suitable to the scene. The audience, however, were much too discerning for that. A few more litters were followed by a general rosr. This stimulated 'Oliver' into a kind of frenzy; he recited a few more lines with abounding animation; then, catching at last the words from the prompter, concluded amidst shouts of laughter and ironical applause."

Mr. Peter Richings' Farewell to Richmond A correspondent, writing under date of Bich mond, Va., November 28, sends us the following: The Richmond Theatre was last night the The Richmond Theatre was last hight the scene of an interesting and, in some degree, a histor cal event. That relict of the older and better days of the American stage, Mr. Peter litchings, took his final adieu of the Richmond public in the character of "Major Wilson," in The Brind Man's Daughter. Called before the curtain at the end of that affecting drama, Mr. Richings made one of the most appropriate and elegant addresses ever apoken from the joot. elegant addresses ever spoken from the foot-lights—so remarkable a speech that it has created a profound impression in this city, and will be published in full in the papers to mor-row. I append a portion, He began by saying:-"Ladies and Gentlement-I now come before you for the last time, to bid a final adieu to my professional lators upon these boards—age in the first p.ace the wishes of my family in the second, and sacred duties in the last, render the measure imperative.

sacred duties in the last, render the measure imperative.

"There are two important events in a man's existcase.—The first when he springs from "cyhood into
cliller commercial or public life and the other when
he sinks from manhood into the sere and yellow leat,
to gradually decay, until he is summoved by his
Divine Master to shuffle off this mertal coil. I have
passed from the first to the second stage, the furning
point of man's life, having reached the are of seventy
years and cirty-five of service before the American
public. That is a period when every actor ought to
devote his time and thoughts to more sacred duties
than strutting and freeting his heur upon the stage
If you can bear with me I will, with your permission,
give a brief recital of my expect; it has been not a
checkered one. I can look back upon the retrospect
with much price and pleasure.

Briefly reviewing his life, from which it ap-

Briefly reviewing his life, from which it appears that we were listening to one who had catered to the pleasure of New York more than forty-five years ago upon the boards of the old Park Theatre, and paying a high eulogy to Mar Richings, he concluded thus:—

"But something too much of this. Possibly it is imapt for me to be thus carried away, and roo you of your enjoyment. I know you will excuse me, and attribute it to the right cause. Suffice it that I have reached the roal of all desires, and fer the pass and present am grateful, deeply, profoundly grateful, to all without distinction—audience, press, management, company, and orches is

"At this moment I feel oppressed by the ordeal i

have passed through, and with your permission will close this so no or invision. Ladies and gentlemen, most respectfully I bid you a final adieu invokias a tervint prayer that the kinone-sund favor you have bestowed on me and mine may be reflected back upon your own heatts by prosperity, health, and happiness. To that let me creaths an additional aspiration, that though time is a sad severer, it will not brack asunder the links of recollection, but rivet them more closely, so that, although other events, other artists, and other attractions may apring up to absore your pleasure, your enjoyment, and your feelings, it will cave a small spet in your memories for the old artist and his charge, if it's only for the days of and lang syne. Ladies and gentlemen, farewell."

These concluding words I send you as a specimen of exquisite laste and fine English. Never did an old player take more appropriate leave of mumic life.

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Closing Out Balance of Dress Goods, at Greatly Reduced Prices, to Make

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At which he will offer over half a million yards of FOREIGN DRESS 600Ds, at one-half their cur-

25 Cents to \$1.00 A Yard. 13 24 stutb4t

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GREAT DESIGNATION OF PRIORS Having purchased at the late Auction Sales goods of late importation, sold at a great sacridee, and with a general reduction of prices of my entire stock, I am conclude to offer great inducements to buyers. LADIES, NOTE THE PRICES!

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These goods are novelties, and are selling with gr a rapidity.
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4-4 Wamsutta. 35 cents.
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Double-width Plaid Polt de Chevres, 37 cents, cost 60.
And great varieties of other Dress Goods, at from 50 TO 75 PER CENT. REDUCTION From former prices. H. STEEL & SON, 11 28 3t ... No. 713 and 715 Sorth TENTH Siree'. JAMES MCMULLAN,

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