THE DAILY EVENING TELEGRAPH-PHILADELPHIA, THURSDAY, JUNE 10, 1869.

THE RETURN OF THE DOVR.

Only a waste of waters, Only a tideless sea, Which is not life, which is not death, But death in life to me.

Only the years on-coming Rolling their silent waves Over the bygone trouble, Over life's hidden graves.

6

Only a drear out-looking For a hope that is long delayed, And a weariful prayer for patience, And a wish that may not be prayed.

Why am I ever watching ? What can I ever see ?-Only a dove that is coming From a far-off land to me,

Only a branch it is bringing, Which tells of a clearer day, And bears me a promise of peace and life, When the waters have passed away.

Edmund Kean.

It may be said that, on the one hand, there was nothing in Kean's birth or training to prepare us for the development of his surprising powers. But, on the other hand, he did not rely on these powers alone, and his success was as much owing to the most prinful and assiduous study as to his native genius. His wife described him as "moping about for hours, walking miles and miles alone with his hands in his pockets, thinking intensely on his characters. No one could get a word from him. He studied and slaved beyond any actor I ever knew." Before acting the part of "King Lear," it is said that he went through scene after scene before the pier-glass from midnight to noonday. For the same part he studied the effects of madness in constant visits to St. Luke's and Bothlehem Hospital, and he was always on the watch for touches of nature, which he afterwards reproduced with great effect. Towards the end of his life, being with some friends at the Castle Inn. Richmond, he was asked when he studied. "I am studying now," he replied, pointing to a man on the other side of the room who was far gone in liquor, but was trying to look as if he was sober, "I wish some of my 'Cas-sios' were here. They might see that instead of rolling about in the ridiculous way they do, the great secret of delineating intoxication is the endeavor to stand straight when it is impossible to do so." One of Kean's finest effects as "Sir Giles Overreach" was taken directly from nature. He had once trespassed on a farmer's land with a companion, and the farmer, learning they were players, threatened them with the stocks. Kean's companion challenged the farmer to fight, fought, and was worsted, on which, "in paroxysm of defeated wrath which convulsed his whole frame and seemed all but to suffocate him, he dragged open his shirt-collar and tore it to ribbons. This incident was not lost upon Kean, who subsequently reproduced it in the last scene of A New Way to Pay Old Debts, when he appeared as 'Overreach' in London; and no one who saw him in that character can ever forget the appalling sensations produced by his manner, as with face ivid, eyes distended, lips swollen and parted at the corners, teeth set, and visage quivering, he dragged open his shirt-collar and tore it to ribbons." Such incessant observation and study must have done far more to fit Kean for his triumphant career than the Eton education which he is said to have received, but about which many of his biographers are skeptical.

He was the natural son of a man who is alternately described as a tailor, an architect, and a stage carpenter, and of a woman who was sometimes a strolling player and some-times a hawker. The father had abandoned the mother before the child's birth, and three months after his birth the child was deserted in his turn. He was picked up in the streets by a poor couple, and was taken care of by them till his mother reclaimed him in order to train him for the stage. When three years old he figured as "Cupid" in a ballet at the Opera; he was afterwards a demon in the Drury Lane pantomime, and when Kemble brought out Macbeth at the same theatre. Kean, then aged six, appeared as one of the goblin troupe in the scene of the witches' cauldron. On this occasion he played the manager and the rest of the goblins a trick which "led to the abaudonment of what Kemble is reported to have termed the finest commentary on and illustration of Shakespeare ever attempted on the stage.' Kean, being hampered by some irons which had been applied to his limbs as a cure for distortion, made a false step, tripped up his neighbor, and sent the whole troupe sprawling. One of the next events in Kean's boyhood is his trial of a sea life. He ran away from home, walked to Portsmouth, and shipped himself as cabin-boy on a vessel bound to Madeira. Of course he was not long in discovering that he had made a change for the worse. To procure his freedom, he affected complete deafness and lameness, keeping up the deception so well that he was sent to hospital in Madeira, and thence back to England. We afterwards hear of sundry other pranks, of continual escapes from the uncle with whom he was staying, of his turning head-over-heels and giving imitations of monkeys and knife-grinders at taverns, and of his being once found tarred and feathered at a public-house where he was tumbling and singing for halfpence. If this was not a worthy preparation for an Etonian, it was still less in character with the dignity of the future tragedian. The beginning of Kean's dramatic career. The beginning of Rean's dramatic circler, when people wondered who was "that little man in the capes," waiting in the hall at Drury Lane, or when Mrs. Siddons, playing with him at the Belfast Theatre, asked, "Who is that horrid little man?" scarcely lead up to the sudden success he gained on his appear-ance as "Shylock." But from that time forward he rose from glory to glory. In almost every part he played he worked a revolution. The conservatives of the drama objected to his black wig in the part of "Shylock," to the "quickness of familiar utterance" with which, as""Richard III," he pronounced sentence on "Hastings," to the "light, gay, and careless air" substituted for gloom and grimness in the representation of "Iago." But the public was with Kean in all these points, and, right or wrong, they were applauded to the echo. We have already heard of his recep-tion as "Sir Giles Overreach." When he first acted "Shylock" to a thin house, the actors in the green-room wondered how such a noise could be made by so few people. The nightly receipts of the theatre rose so rapidly that the committee of management doubled Kean's salary, and gifts, praises, tributes flowed in to him from all quarters, Among his finest hits must be ranked the attitude he assumed in "Richard III," when the action of the play was suspended in order that he might stand for a while drawing figures on the sand and gazing into vacancy. Of his performance of "Luke" in Massinger's City Madam" it is recorded that an old lady, who had intended leaving him a large sum of money, was so appalled by the cold-blooded villainy he displayed, that she transferred the legacy to a distant relation.

Perhaps amidst all his triumphs the most gratifying recognition Rean met with was that which he 'received from Garrick's widow. She declared at once that Kean reminded her of her husband, and when Kean dined with her, she led him solemnly to a chair that had been Garrick's favorite chair, saying to him, "You are the only person I think worthy of sitting in it." On Kean's complaining to Mrs. Garrick that the critics often misapprehended him, giving him credit where he did not deserve it, and passing over parts on which he had bestowed the greatest care and attention, the old lady replied naively, "You should write your own criticism. David always did." But when Kean came out in the part of "Abel Drugger," Mrs. Garrick made herself his severest censor. She wrote him the following note:-"Dear sir, you can't play 'Abel Drugger.' Yours, etc., Eva Garrick." Kean replied more shortly still: - "Dear Madam, I know it. Yours, Edmund Kean, Criticism from such a quarter he took with good grace, and the play disappeared from the bills after two more representations. But it is interesting to contrast with this docility Kean's proper pride and independence when he was. bearded by uncultivated audiences. At the Glasgow Theatre he quelled a disturb ance by advancing to the footlights and asking, with a contemptious emphasis, "What are your commands, gentlemen?" In Guernsey he applied to the audience a line from his

part.-"Unmannered dogs, stand ye when I command !" An apology was demanded, and Kean exchaimed, "Apology! take it from this remark: the only proof of intelligence you have yet given is in the proper application of the words I have just uttered." In like manner, at the Coburg Theatre, being called after the fall of the curtain by an audience which had not appreciated his acting, but thought itself entitled to make him bow his acknowledgments, Kean said calmly, "Well, I have played in every civilized country where Engish is the language of the people, but I never acted to an audience of such ignorant, unmitigated brutes as you are."

And yet Kean was doomed to face much bitter opposition at various periods of his life. His early struggles were light compared with the intensity of that in which he was involved by his unhappy intrigue with an alderman's wife. This, and the troubles arising out of it, embittered his closing years, and the curtain which had risen on want and hardship fell upon a more cruel sorrow.

A Chapter on Lotteries. "Life's a Lottery."-Old Song.

The earliest lottery of which we have any account was drawn at the west door of St. Paul's Cathedral, London, on the 11th of January, 1569 (11th year of Queen Elizabeth's reign), and continued day and night, till the 6th of May. It was styled:-

"A proposal for a very rich lottery, general without any blankes contayning a greate No of good prizes, as well of redy monie as of plate and mer-chandize having been valued and prised by the Commandment of the Queenes most excellent Majestics order, to the extent that such commodities as may chance to arrive thereof, after the charges corne may be converted towards the reparations of the Havens and Strength of the realme, and towards such other public good workes. The No of lots shall be 400,000 and no more; and every lott shall be the summe of tenne shillings sterling only, and no more." more

In 1586 another lottery for "marvellous rich and beautiful armor" was drawn in London, and in 1619 one was organized in the city of Reading for the Council and Company of Virginia, though to what Council this alluded we cannot discover. In 1630 a lottery was permitted by Charles the First, the profitto be used "for the conveying of certain springs of water into London and Westminster." This is the first mention of such schemes in the Statute Book. In the reign of Charles the Second, plate lotteries common ostensibly to reward these who had been faithful during the interreguum, but really to swell the depleted treasury of the "mutton-cating king." These were the origin of endless schemes under the titles of "Royal Oak," "Twelve-penny Catches," etc., and the forerunners of the gift-schemes and raffles of the present day. In 1695 a Penny Lottery was organized with the capital prize of £1000 for a penny, and the following year saw "The Lucky Adventure; or Fortunate Chance," being £2000 for a groat, or £3000 for a shilling. In the following century lotteries became more national in character and gigantic in proportions. On December 27, 1700, a par-liamentary lottery was fixed for 150,000 tickets at £10 each ticket. These tickets were so rapidly sold that by the 28th of February the sum of £1,500,000 was completed. From this period lotteries were of frequent occurrence, and the State used these means to provide funds for war and general Government expenditures, until in 1816 the last State Lottery in England was drawn on the 18th of October. In this country lotteries of all kinds and all magnitudes have ever been favorites with our speculative population, although dishonest persons with bogus schemes have of late done much to bring them into disrepute. A few of the States, such as Kentucky, Alabama, and Louisiana, have them regularly incorporated and superintended by commissioners, who give bonds in heavy amounts for the faithful carrying out of the scheme.

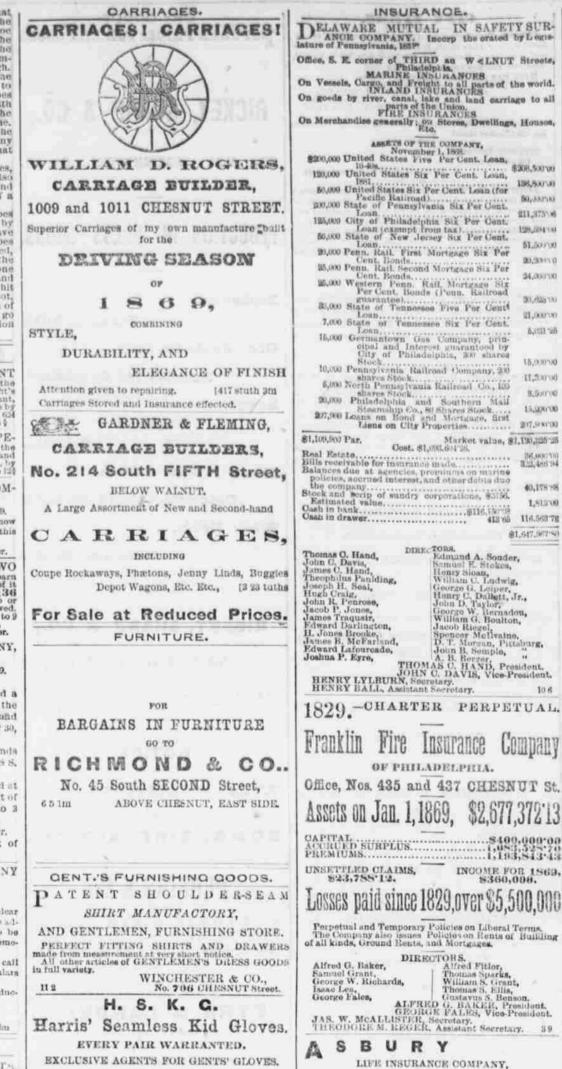
I was compelled to work on the dummy that carries grub to the patients. My toes at the time were in a bad condition. The big tor of the left foot was entirely exposed to the bone; no fiesh on it, and it was black; on the other toes there was proud nesh. When I com-plained they told me I was not worked half enough. When I refused to work they sent me back to the cell. They then took another notion and put me to some other work, but I left the institution. cell. They then took another notion and put me to some other work, but I left the institution. My toes were very tender, but I could wear shoes, with pain. I suffered the most terrible pain from the straight-jucket, and I begyed them to take it off me. The jacket was squeezed on me and laced up; the sleeves were so tight that I could scarcely draw my breath. The increate was made of connect

sieeves were so tight that I could scarcely draw my breath. The jacket was made of canvas, like that used on vessels crossing the Atlantic. (The witness here pulled off one of his shoes, and showed his toeless foot to the jury. He also showed the marks of the cords on his ankles and wrists. The foot looked like the under surface of a bear's hind paw, with the claws cut off.) I begged Dr. Clark not to cut off two of my toes that were getting well; but one man selzed me by the head and another by the arm, and another gave me chloroform. I never knew of the loss of my toes until next morning. Dr. Clark appeared excited, and made great preparations: he was excited by the students standing around. The next morning one of the patients gave me a pan of warm water, and told me to put my feet in it. I refused, and he hit me on the head with a club; his name was Barefoot, I was horrified at seeing the condition of I was compelled to leave my bed and go a nurse. my toes. to work. My toes were amputated twice. Dr. Dille cut them with his knife at the first joint.

SPECIAL NOTICES.

FOR THE SUMMER .- TO PREVENT sunburn and all discolorations and irritations of the skin, bites of monguitees or other insects, use Wright's Alconated Glycerine Tablet. It is deliciously fragrant transparent, and has no equal as a tollet scap. For sale by druggists generally, R. & G. A. WRIGHT, No co CHESNUT Street. 245 DR. F. R. THOMAS, THE LATE OPE-rator of the Colton Dental Association, is now the only one in Philadelphia who devotes his entire times and practice to extracting teeth, absolutely without pain, by fresh nitrons oxide gas. Office, 1027 WALNUT St. [5 129 BOT PENNSYLVANIA RAILROAD COM-PANY, TREASURER'S DEPARTMENT. PHILADELPHIA, May, 15, 1879 NOTICE TO STOCKHOLDERS .- The books are now open for subscription and payment of the new stock of this Company. THOMAS T. FIRTH, Company. 5 18 30t Treasure "A PENNY SAVED IS EQUAL TO TWO FOR TEANY I SAVED IS EQUAL TO TWO Earned."-The time to save money is when you earn it, and the way to save it is by depositing a portion of it weekly in the old FRANKLIN SAVING FUND, No. 136 S. FOURTH Street, below Chesnut. Money in large or small amounts received, and five per cent, interest allowed. Open daily from 9 to 3, and on Monday evenings from 7 to 9 o'clock. 316 Treasurer. alock. 216 DO" PENNSYLVANIA RAILROAD COMPANY. TREASURER'S DEPARTMENT. PHILADELPHIA, Pa., May 3d, 1869. NOTICE TO STOCKHOLDERS. The Board of Directors have this day declared a semi-annual dividend of FIVE PER CENT. on the capital stock of the Company, clear of National and State taxes, payable in cash on and after May 30, 1869. Blank powers of attorney for collecting dividenda can be had at the Office of the Company, No. 239 S. Third street. The Office will be opened at 8 A. M. and closed at 4 P. M. from May 30 to June 5, for the payment of 651m dividends, and after that date from 9 A. M. to 3 THOMAS T. FIRTH, P. M. 5 2 60t1 Treasurer. Note .- The Third Instalment on New Stock of 1968 is due and payable ou of before June 15. BEP OLD OAKS CEMETERY COMPANY OF PHILADELPHIA, OFFICE, No. 518 WALNUT STREET. This Company is now prepared to dispose of Lots, clear of all incumbrance, on REASONABLE TERMS. The advantages offered by this Comstery are well known to be equal if not superior to those possessed by any other Cemo-We invite all who desire to purchase Burial Lots to call at the office, where plans can be seen and all particulars will be given. To societies desiring large tracts of land a liberal reduc tion will be made. ALFRED C. HARMER, President. MARTIN LANDENBERGER, Treasurer. MICHAEL NISSET, Secretary. 111 dm

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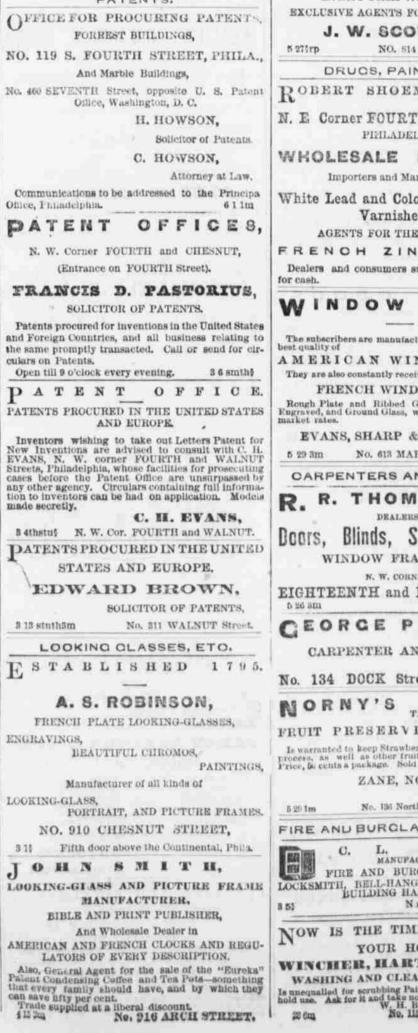
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TORTURE.

The Horrors of a St. Louis Hospital-Story of James Murtaugh, an Inmate-The Atrocities of the Inquisition Surpassed.

of the Inquisition Surpassed. The St. Louis Democrat a few days since pub-lished the following:--In yesterday's issue mention was made of the suit of James Muriaugh against the city to recover \$25,000 damages for maining and cruelly treating him while a patient at the City Hospital. The trial lasted all day yesterday, in Judge Kright's Court. Murtaugh was put upon the stand, and made the fol-lowing extraordinary statements:--Linevelived here two years last March, and live

I have lived here two years last March, and live here now. In January, 1868, I was employed as a quarryman for Mr. Bates. I was taken sick, and quarryman for Mr. Eates. I was taken sick, and went to a house on Sixteenth, between Morgan and Franklin avenue. After remaining there a short time, br. O'Reilly gave me a prescription. On the 26th I was sent by the Board of Health to the City Hospital; went in the hospital wagon. They put me in one of the wards, where I remained two hours, and then they put me in a cell; it was a small room on the north side of the ball. The weather was very cold. I might have been out of my mind for a short time; was in that condition until the 4th or 5th of <text>



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