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## THE DAILY EVENING TELEGRAPH-PHILADELPHIA, THURSDAY, AUGUST 5, 1869.

## THE FRENCH PLAYWRIGHT.

6

We take the following from one of an interesting series of articles on "The Men of the Second Empire," in course of publication in the Pall Mall Gazette:-

Unfortunately, these arguments of French liberalism usually fail to convince either his Majesty's conrtiers or his Majesty's Censure. Most imperialists are firmly persuaded that the empire runs danger of destruction twenty times a week, and every musie-hall poet who fires a squib of doggerel at it is a formidable artilleryman who must be suppressed. I was lately talking to a favorite French playwright, M. Victor Cocasse. Everybody knows this gifted author. It is he who wrote "La Sardine a l'huile," which had a run of three hundred nights at the Palais Royal, and "L'Epouse de mon Volsin," which reaped such a well-de-served success at the Varietes. When I saw M. Cocasse he had just terminated a new piece destined to eclipse all his preceding ones; but he was melancholy, and with despair on his brow was pondering over a manuscript profusely adorned with red scratches and marginal notes in red ink. "What are these scratches ?" I asked. "Those are the corrections of the Censure," he said; "there are about a hundred of them, I believe; see if you can make anything of them; I can't. There was a few minutes silence, during which M. Victor Cocasse gazed ruefully at me through his eyeglass, trying to divine what I thought of it. "The Censure," he said, "is a collection of official journalists and government clerks; there are ten or twelve of them. Sometimes you get a journalist to read your play, sometimes you get a clerk; it's all a toss up-I got a clerk. The fellow is lean and mischievous. The first thing he did when he saw my play was to run his pen through the title-a splendid title, too:- 'Ce qu'il coute de se battre. 'Monsieur,' said he, when he gave me back the manuscript, 'I can't let that title pass. Rumors of hostilities with Prussia are again rife, and it would be highly inexpedient to prejudice the public against war by reminding them that fighting costs money. 'But, Monsieur,' I exclaimed, 'the wars I have treated of are domestic wars between man and wife; 1 know nothing of the others.' Very likely,' he an-swered, 'but that doesn't change the title. There is another thing, too. M. Balancher, the ridiculous husband in the piece, is a deputy and a knight of the Legion of Honor; he has made his fortune by gambling on change, and his antecedents are shady; on the other hand, the virtuous young man of the play is called Rouget, and has been ruined by the Credit Mobilier. All this must be changed. The morality of the piece would be enhanced if it were the virtuous young man whose antecedents were shady and whose fortune had been lost, not won, by gambling on change. The name of Rouget must, however, be altered. Rouget was the Christian name of M. de Lisle, who wrote the "Marseillaise;" it is also nearly akin to the word rouge, which might give the public to infer that virtue grew exclusively in the ranks of the Republicans. As to the name Balancher, I need not point out how totally untitting it is for a deputy and a knight of the Legion of Honor. The deputy should have a name to command respect, and it would be good, I think, if you were to dwell upon the fact that he had become enriched, not impoverished, by the Credit Mobilier; this would help to restore public confidence in an institution which has been maliciously attacked by a spirit of factious opposition. The other corrections you will find in the margin. Good morning." "Of course," went on M. Victor Coeasse, "I felt disposed to howl and to throw the manuscript at his head, but what yould have been the use? The dictum o that Vandal is law, and I must submit." So saying, the chagrined playwright heaved a sigh and made a cigarette to comfort him-self withal. As for me, I turned over the leaves of the manuscript and tried to understand the corrections in it. I should confess here that my former experiences of M. Cocasse's plays had not led me to the conclusion that a judicious amount of censorship was at all undesirable. There were passages in the "Sardine a l'huile" which had sent me home marvelling, and whole scenes in "L'Epouse de mon Voisin" which had inclined me to believe that the Censure must have been asleep when it set its vise to the play. When I took "Ce qu'il coute de se battre, I rather hoped to find that the Censure had awoke at last, and I was half prepared to learn that it had been reading M. Cocasse a small marginal lecture on his fondness for divorcecourt incidents; but I had not far to read before discovering my mistake. The only passages touched were those which seemed to reflect in any way on constituted authorities: but the scenes between the virtuous young man and the wife of Balancher (renewed from Genesis, chapter xxxix), those between M. Balancher himself and Mad'lle Justine, the soubrette, and finally the conclusion of the piece, where the virtuous young man draws a written confession from the tail pocket of his coat and explains to Balancher what Balancher would probably much rather have ignored-all these scenes of lofty morality had been allowed to stand. "Come, come," I said, laying down the manuscript, "do you really believe that any Balancher on earth would consent to give his daughter to the virtuous young man after a confession of that kind?" "Que voulezvous?" responded Cocasse; "il faut un de-nouement," and he looked at me with suprrise not unmingled with pity: "I am afraid you don't quite enter into the spirit of the piece," he remarked; "I am of the realistic school, and this is a sketch from nature." "Yes, I could see that; but what if you had toned down nature a few shades, don't you think the effect would have been as good?" M. Cocasse took three whiffs at his cigarette, gazed at me again through his eyeglass, and then shook his "I see what you are driving at," he head. said, "but that won't do. You think my piece immoral, and you would have liked me to write one in the old style; virtue dejected in the first act, compatant in the second, and triumphant in the third; conclusion, tremulous music, and emotion in the boxes. Incidents throughout of strict propriery; young man a l'eau de rose, young girl ditto; Ba-lancher rich and paternal, M'me Balancher sympathetic and virtuous: ambitious villain in the background, and two detectives in the shifts to lay hold of him before the curtain falls. This would have been what I too should have liked if it had only been original and paying; but it isn't either one or the other. The public in this country are tired of that sort of drama; they want novelty and they want emotion. Of course, if I chose I could give them emotion enough by combining with a machinist and getting up a melodrama in five acts with a guillotine, a steamboat, and a real water-mill; but then I should have to divide the profits in unequal portions with the machinist-he taking the bigger and I the lesser part-which would be pleasant only for the machinist. What remains to me therefore is noveltynovelty pure and simple, sans machine a va- lates the following incident :- "A writer,

peur. The field is a wide one, you will say; ] hut you forget the Censure which sstand in one's way to mount guard over all subjects that affect politics, religion, or political economy. The Censure has forbidden the plays of Victor Hugo, and half of those of Alexandre Dumas the elder. Why? Solely because there are a few political ideas scattered about them, a few lines here and there in defense of liberty. What would it serve me then if I could write a play like 'Ruy Blas," or the 'Chevalier de Maison Rouge, when Corneille himself, if he had lived during this reign, would never have seen his 'Cinna' performed? The famous lines-

### "Le sac des campagnes et le pillage des villes, Les proscriptions et les guerres civiles, Sont les degres sanginais dont Auguste à fait choix Pour monter sur le trone et nous donner ses lois"..... would been voted seditions. Corneille would have been set down as a Republican. Look what happened to Ponsard. Before the Second Empire he wrote 'Lucrece,' his best work by far; but 'Lucrece' contained this passage:-

"Enfin Rome se meart si, par un brusque effori, Une crise ne vient l'arracher a la mort, Pour la regenerer et lui rendre l'ame, De son orgaeil etcint pour ranimer la fiomme. Pour qu'elle sante reflorir en elle sa poberte Il n'y a qu'un seut moyen, et c'est la liberte!"

And so 'Lucrece' is no longer played. Turn ing now to Moliere, he would have been in as bad a way as Corneille had he flourished nowadays. What chance would his "Tartuffe" have had of being accepted when, only a few months ago, the Consure cut Victorion Sardon's 'Devote' to pieces, and made him change the title of it into 'Scraphine'? If 'Tartuffe' is occasionally played now at the Francais and the Odeon, it is because it is more than 200 years old, and because everybody knows it by heart." "And what do you conclude from all this?" I asked. "I conclude this," replied Cocasse, "that if the French stage is more corrupt at present than it ever was before, the fault is not ours, but the Government's. The Censure leaves us no choice of subjects. If we attack oppression, superstition, or hypoerisy, it comes down on us in the name of order and religion. If we write a drama to prove the necessity of divorce, it upbraids us for immorality. If we denounce joint-stock robberies, it throws our plays into the waste-paper basket as calculated to cause perturbation in commercial circles. The only themes it leaves us to develop as we please are seduction and adultery. These are the sops it throws as. 'Be as immoral as you please,' say the censors, 'rail at virtue, sneer at propriety, make light of family ties, but don't sneer at us or our gendarmes.' And the consequence of all this is that we do what you see. Those of us who have genius, like Emile Augier, Alexandre Dumas the younger, orVietorien Sardou, make themselves the apostles of adultery, and write 'Paul Forestier,' 'Les Idees de Madame Aubray, 'or 'Maison Neuve, by way of proving "that women who have forgotten the seventh commandment are mostly victims to be esteemed and pitied. The lesser stars of the profession, like myself, content ourselves with relating the connubial woes of Balancher, to which the Censure gives full assent so long only as Balancher is not called a deputy or a knight of the Legion of Honor. Here Cocasse threw down his eigarette and laughed. "Give me the manuscript," he cried; "I'll make of Balancher a Chinese mandarin and-la morale sera sauve.'

## NAPOLEON III.

# A Forthcoming Biography of the French Em-peror. Paris (July 22) Correspondence Morning Star.

The House being definitively prorogued, there is but little political news to record. The event of the hour is the biography of Napoleon III, which will appear in a few days, Louis Ulbach, better known under pseudonym of "Ferragus," editor of La Clocke, which scarlet-bound weekly pamphlet has replaced the flame-colored and fiery Lanterne. "Ferragus" begins by a description of the sovereign's physiognomy. "The head," writes Louis Ulbach, "would indicate obstinacy were not persistence in hesitation revealed by particular signs. The forehead is clouded; the eyes sweet, dull, of a hue peculiar to China, implying more imagination than judgment and yet more dreaminess than imagination; the pupil has the dull tint of the wing of a blue butterfly, and possesses a misty hue; the nose is long, prominent, and indicates no vivacity. I do not like a statesman to wear monstaches, especially such long ones as those of his Majesty. By concealing his month he easily hides the impotence of his smile and the weak point in his thought. Moustaches are too often adopted by people whose characters are void of any originality. You will never see them worn by men of genius." Louis Ulbach next explains the well-known mystic tendencies of Napoleon's mind. He reminds his readers of an engraving which had a great success at the time of its appearance. The subject of the print was the First Emperor in the clouds, hovering above the weeping willows of St. Helena, leaning toward his son, while France, in tears, with uplifted arms, turns for help to this Olympus. Prince Louis Napoleon had a vision of this subject in his childhood. Educated by a devoted mother, who imparted a certain degree of romance to his studies and to his regrets; who mingled the sound of the harp of which he read in Ossian with his boyish games, having been brought up without a virile instructor, who would have imparted force to his political ideas, which were too easily imbued with sentiment, he interpreted according to his education, according to his feminine entourage, according to his temperament, the legend of which he was the heir, and he converted it rather into a mystic religion than into an opinion. He repudiated the man of the redingote grise of the Colonne Vendome; and as soon as he could do as he pleased, he placed in its stead an almost deified Napoleon. The description given by Beranger in his song was not calculated to produce any effect on the mind of the man who only views modern realities through a Utopia, and who consented to his own apotheosis, now to be seen on the recently-built wing of his palace, wherein he is represented with uncovered legs, his head erowned, and, in fact, as a demi-god. Unswerving in his gentle obstimacy, (Queen Hortense, as you will remember, always called him "le doux entet.") Napoleon III endeavors to realize the life he dreamt of when a prisoner at Ham, and if reality compels him at times to make concessions, reality has not effected any essential modifications in the worship of which, for the common good, he wishes to be at once the idol and the high priest. The Emperor, according to "Ferragus," is not only a mys-tic, he is also a fatalist. The President of the republic, when inaugurating in 1849 the Chartres line of railway, drank a toast to "Faith," and in reply to an address from the Senate, in 1855, he said:-"I have no fear of assassins; there are existences which are the instruments of the decrees of Providence. Until my mission is fulfilled I am not in dan-From these sketches of inner character ger.' Ulbach passes to external indications, and re-

whose name could be cited, travelling in Italy, discovered in the visitors' book the name and profession of a wayfarer. The traveller-Luigi Napoleone, conspiratore. The signature, which still exists, is it genuine? Was it written as a joke by some one who thus naivement defined the functions of the Emperor's nephew, or was it inscribed by the latter, who at the date of the inscription was fighting against Austria, and thus revealed himself in the only confidence he ever made in his life? However that may be, on the throne as in exile, at the Tuileries as in the fortress of Ham, the acts of Louis Napoleon assume a mystery and a prestige which bear the stamp of conspiracy. It is not alone the result of education; it is the natural characteristic of his temperament. Men who are timid with women have at times brusque and sudden outbursts. They only throw off their habitual reserve to startie the not like discussion. He listens without nnswering. He interrogates in order to prepare his reply, but not to receive advice. It is often at night that he makes up his mind, and as soon as he awakes he writes to dismiss a Minister or issue a manifesto. He believes in himself-which is strength; but in himself alone—which is weakness, Nevertheless, he is accessible to all modern ideas, against which he never raises an objection.

## SCHNEIDER.

# Exciting Scene in a London Theatre "Eury-dice" in Flames. Much consternation was created in St. Jamos'

Theatre, London, July 21, by an occurrence of a very alarming nature. Towards the close of Offenbach's *Orphec anx Enfers*, to heighten the effect of the scene, a quantity of colored fire is burned on the stage. Mad'lle Schneider having approached too near one of the trays of the burning composition, her dress ignited, and in an instant she was enveloped in flames. The audieuce (says the Star) rose in a state of sud-den alarm, and several occupants of the stalls and boxes leaped on to the stage and threw their conts over the actress, who preserved the utmost coolness throughout the trying scene. The curtain fell, but was raised shortly afterwards, in compliance with the demand of the anxious speciators, and it was then discovered that though the slight dress worn on the occasion had been completely destroyed, Mad'lle Schucider had fortunately escaped without injury. An eye-witness thus describes the painfullythrilling scene:-

"In the last scene of Orphee aux Enfers occurs the apotheosis of 'Eurydice.' With 'Jupiter' on one side and 'Pluto' on the other, she standing on a pedestal, is ascending to the clouds, surrounded by flames and lightning. In an instant one of these flashes set fire to the back of the skirts of Mad ile Schneider's dress. A spasm of horror shot through the house. The tarlatan blazed so suddenly that her companions on the pedestal had scarcely realized what had happened, when with a shrick she sprang from beween them on to the stage. The leap must have been at least 12 fect. The actors closed round her, but she broke from them. Jupiter' caught her, and with his mautle, which he had torn from his shoulders attempted to stille the flames. As an opening occurred in the crowd, I could see the prima donaa struggling on the ground on fire, and almost without any dress left.

Some gentlemen sprang from the pit boxes and assisted in throwing coats or whatever came to hand about her. Just then the curtain was dropped out. It seemed an age before it rose again. It was pushed about by the assistants in the exciting scene behind it, while noise and screams were heard. A few of the actors came before it and tried to calm the public, to satisfy whose anxiety the curtain was again drawn up, and Mile. Schneider was seen sup-ported by the manager and others, half fainting, and recumbent in their arms. She had yet suf-ficient presence of mind to bow with the sweetest and most tremulous smille I ever beheld, to reassure the audience, who, standing up, burst into thunders of congratulatory applause. Medi-cal assistance was present, remedies were intantly applied, and so successfully that I was nformed Malle. Schneider would be able to play o-morrow night. The prima donna left the theatre in about an hour after the accident for her residence in St. John's Wood. The escape s most wonderfull. The Bacchante's dress wa quite burned away; the maillot even was almost destroyed. Yet fortunately Mlle, Schneider has received only some scorehes, which give no apprehension of any dangerous consequences,"

## DIVORCES.

## The Number Granted in Cincinnati Last Year.

The Cincinnati Chronicle says:— At the commencement of the last statistical year there were 70 cases of divorce pending. During the year there were added 151 more cases, making a grand total of 231 cases. Of these, 102 cases were decided, while 119 yet re-main to be determined. Of this large number only 54 were brought by hadands while 107 only 54 were brought by husbands, while 167 were brought by wives. Of these, 23 decrees were granted to the husbands and 70 to the wives, and 5 refused to the husbands and 6 to the wives. Of the charges on which these were brought, 48 were for adultery, 85 for absence and gross neglect of duty, 47 for ernelty, 29 for drunkenness, 6 for fraud, and 6 were brough upon miscellaneous charges. On the ground o adultery, 28 were brought by husbands and 20 by wives; on the ground of absence and neglect 19 were brought by husbands and 60 by wives In were brought by burdeneds and the by write on the ground of crucity, 2 were brought by burdeneds and 45 by writes, on the ground 5 drunkenness, 7 by husbands and 32 by writes of the ground of trand, 4 by husbands and 2 b wives; and on miscellaneous grounds, 2 by his bands and 4 by wives. In 5 of these cases it custody of the children was given to the father, while in 41 it was given to the mother. Read these figures and ponder.

## DISASTER.

DISASTER. Accident on the Grange and Alexandria Rall-road -Efficien Persons Infored. About 1 octors on Saturday, while the head train of the Grange and Alexandria Ralroad was coming towards Charlottesville, and when about four or five miles case from that place, the brake attached to the front truck of the business or came looke and fell in front of the wheel, causing the car to be thrown from the track and completely upset, thereby wound-ing some tweive or fitteen persons, two dangerously. The Lynching Voyanne has the following :--The train was moving at the rate of fifteen or twenty miles an hour at the time of the facedont, but was stopped almost immediately by the occur-rence. The car, however, became detached, A gentleman who was on the train at the time de-merined the scene following as one of great confugentreman who was on the train at the time do-actived the scene following as one of great confu-sion and terror. The car was almost entirely occu-pied by ladies, and the extreme alarm and con-sternation of all added to the suffering of those who were really hurt, made it a distressing spectacle. We could ascertain the names of but five of the sufferers. Mrs. Kizer, a lady residing in Charlottes-ing the sufference to the sufference of the sufference to the sufference of t wille, was dangerously, perhaps fatally, wounded, it being supposed that her spine is badly injured. This lady not very long since had a child killed, and lost her right arm by another railroad a could knied, and absther right arm by another railroad accident. Clifton Vernilye, a while brakesman, had his head cut and his spine injured. It is barely pessible that he will live. Mr. John L. Massie, of this city, was ut about the head and back, and received several bruisas and coatusions that may prove serious. His wife and mother were with him and were both more or less induced. Mrs. C. H. Massie, his mother, was cut on the head, but not scriously. The wounded received medical aid on the spot, and were all brought on as far as charlottesville, where those who were badly hurt were taken off the train, the others coming on to this city.

### A Ban-Balux Story.

The Montgomery (Ala.) Mail says:-We have a Ku-klux story which is too good to be kept back. A party of Tennessee "regulators" pursued a gaug of horse-thieves over into North Mississippi. Arriv. ng about midnight at a lonely-looking house, th ode up to take observations. The master of the nonse was a minister. One of the party knocked at the door. "Who's there?" asked the preacher.

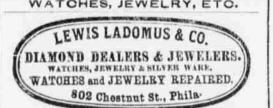
"Ku-Klux!" was the answer, solenniy spoken. "Where do you belong?" asked the voice from

"Where do you belong," asked the voice from within, slightly tremmous. "At Shiloh battle-fleid," replied Ku, in sepalchral tones, and then asked the preacher in return— "Where do you belong?" "I belong," said the preacher, with every evidence of fright in his trembling voice, "to the army of the Lord."

Lord.

"Then you're a very long ways from the head-quarters," said Klux, and turned and walked away, leaving the frightened minister with a new text for his next discourse.

WATCHES, JEWELRY, ETC.



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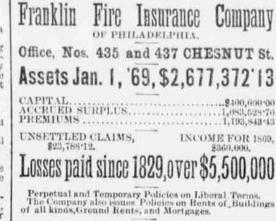
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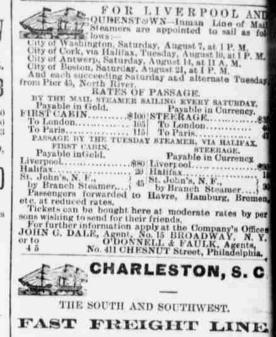
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## SHAMELESS.

How Young Girls are Kidnapped in China and Sent to San Francisco.

The Hong Kong Press says :- "Young girls kid napped up the country form a large proportion among the women who are sent over to San Fran-cisco to be consigned to a life of prostitution. Such a power of coercion is brought to bear upon them, a power of coercion is brought to bear upon them, that in a majority of cases they fear to take steps to free themselves from their miserable lot; though many times while awaiting their departure in Hong Kong, they resolved to escape from a life of degra-dation and crime by a self-indicted and early death. These luckless girls are enticed away from the country by the wiles of wretched hags, who contrive to sinuggle them off. The favorite plan appears to be to get them away from the tem-ples, to which for the most part they go, protecked ples, to which for the most part they go, protected only by one of the servants in the house to which they belong. This individual is bribed, and the they belong. This individual is bribed, and the heartless capture effected. Arrived at Hong Kong the unlucky girls discover, after a short time, how they have been entrapped; but they have not any idea of how to free themselves. They are intimidated from complaining to their neighbors, and do not know that they can obtain protection by complaining to the police or to the magistrates. Thus after a short time they are shipped of, and it seems that no one is able to prevent the perpetration, in a British colony, of one of the most awful crimes that it is possible to conceive. It is surely time that some steps were taken to investigate this matter to the bottom. So far as it is known, it appears that the bottom. So far as it is known, it appears that the emigrants on board the Pacific steamers always say that they leave of their own free will. But it is beyond a doubt that, in many instances, this is not the case. It is clear, therefore, that this statement can only be made under much coercion, and that there must be some kind of organized system at work among the Chinese which assists in the intimidation of the chinese. of the victims."

### Summer Breezes.

-Geo. H. Bissell, of New York, the original of

A. Bonaparto and holds you and pay the Springs a visit, —Archbishop Spaniding, Bishops Wood and O'Hara, and other Catholic dign taries, have jus made a dying trip to Saratoga iron 1 ake George. —Secretary Robeson is at the Howland House

-Six do, lars a day for board at the Witte Hila. The Catskills are reported as slimly resorted

this season. -Professor Agasaiz is at his curious summer rest

dence at Nahant, -- Longfellow's cottage at Nahant is occupied b

Longfellow's cottage at Nahant is occupied by
 Mr. Sears this season.
 Mr. Charles Leland now offers his farm, "Echo
 Point," at New Rochelle, for \$27,000.
 A large hotel is talked of at Booth bay, a summer resort "of the future" on the Maloe coast.
 Herrick's Castle, Tarrylown, is to be finished after Alaudin's tower has had that window put is after Alaudin's tower has had that window put is are traveling about among the summer resorts of New York.

New York. —Mrs. Charles O'Conor's place at Lake George is accupied this season by a party of Officen Catholic occupied this season by a party of Officen Catholic

occupied this season by a party of bitteen caronic clergymen. —Sir Joan Young, Governor-General of Canada, and General by are expected at the Fort William Henry Hotel, Lake George. —A correspondent states the expenses of a cer-tain trip at \$75, "exclusive of sleeping cars, state-rooms, meals, hotels, carriages, etc." Dadhite, that i —The proposed reduction of the holei tarid a Niagara will work wonders at that prov deserted watering-place. Hotel-keepers can't expect large importations under an embargo tarili.

-Prince Metternich is accredited with the invention of a definition which is just how going the round of the Continental papers. If e defines a velocipedestrian to be a fool upon rollers.

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