#### MEW-YORHISMS.

From Our Own Correspondent. NEW YORK, Nov. 2, 1869.

Greeley and Dana. The readers of the Sun newspaper-there are some-must have been struck with the eloquent pertinacity with which that paper has been advocating, of late, the claims of Mr. Greeley. Is It in fun or in earnest? is the question which is often asked. Those who have had reason to understand Mr. Dana's disposition, recognize the fact that that gentleman never elaborately praises any one "in earnest." It is all "sarcastleal." In answer to the questions that have lately been pressed upon him, however, he solemnly avers that his eulogy of Mr. Greeley has been serious. That vivacious creature England backs him in the statement. Both these men want Greeley elected. They long to have him up at Albany. Why? Because the poor old thing will then have no time to attend to his newspaper (reason number one); and because, if he proves to be a dead failure there, the Sun will have a big handle to take hold of (reason number two). Mr. Dana is celebrated for being a most implacable enemy. Dr. Johnson would have loved him-his capacities for hate are so sublime. Meanwhile the Sun' is becoming so personal that its circulation is diminishing among respectable people. It has the merit of being bright; will it also have the misfortune of being brief? Not if sarcasm and desperation upon Mr. Dana's part can save it.

Mr. Fechter. It is with some tremulousness that I make the statement that Mr. Fechter is this winter to consummate an engagement of fifty nights at Niblo's Garden. Mr. Harry Palmer is now in London completing negotiations with the Teutonic star. The engagement is expected to commence early in December. The opening play has not yet been determined upon, and there is the same indecision in choosing between Hamlet and Rouge-et-Noir that the management of Booth's experienced in making a selection between Mary Warner and Leah. "How much will he get?" is the inevitable question which my penetration enables me to foresee will be raised. That question I rejoice that I am able definitely to answer. He will receive seventy pounds per night, an amount about equal to that received by Mr. Joseph Jefferson. There are contradictory reports as to the amount of German accent he betrays. One ear-witness assures me that the accent is of the most atroyous proportions; another, that it is scarcely perceptible to even the most refined ears; another, who saw him upon the French stage, is eloquent upon his perfections. No formal anponneement of his appearance has yet been made, but the information which has reached me is so definite in shape that I am inclined to believe it may be true.

Poetesses in the Fiesh. In the obscure corner of Gotham in which these letters are indited I am sometimes visited. on motives of business, by literary people who hold, if not a very distinguished, at least a very fair position in the world's estimation. Most of these people are Isms of New York. Most of them have more brains than means. Not a few of them have made plenty of money and squandered it. One poetess and one feminine novelist have "cameoed" themselves very plainly upon my memory. I will not name them, for I cannot say anything very pleasant of either. The novelist has been familiar to me by name ever since I was a boy. I always imagined her to be a delicate, ethereal-looking woman, with eyes like those of a sylph (whatever kind of eyes those may be), and hands like translucent white wax. When she tood before me I saw a tall, broad, red-visaged, masculine-looking woman. She wore cotton gloves, and brandished her hands with a looseness which lent a strong accentuation to her speech. She did not smell of brandy, but she looked of it, and that is the next worst thing. Perhaps her ideal women are all the more airylike and intangible because their creatrice is adipose. They have all the fancy, and she has all the flesh.

The other lady has "been before the public" for the last thirty-five years, and has written and published as much poetry and feminine biography as any other woman living. She is, I believe, a widow at present, and is of course attired in deep plack. She is short, florid, and orusque; and has all the confidence of the late Julie de Marguerites, with none of that lady's very entertaining powers of conversation and gossip. She is extremely snappish and "short" with people, especially young ones, and evidently won't stand any nonsense. "Take your eyes off of me! Don't look at me that way!" I once heard her exclaim to an innocent youth who was eyeing her attentively in a newspaper office. To the present day she is an indefatigable writer, and possesses the patience of the compiler-a merit which very few authoresses can boast of. ALI BABA.

### MUSICAL AND DRAMATIC.

"The Unequal Match" at the Chesnut. Tom Taylor's comedy of The Unequal Malch, as given at the Chesnut last evening, was a very unequal performance, and it failed to achieve such a success as will warrant its production very soon again. As compared with some of Tom Taylor's pieces it is decidedly inferior, and although the story is not uninteresting, and some of the situations are quite dramatic, the dialogue is often weak and trivial, and the general effect is far from enlivening. Last night, too, it was evident that the dialogue had been trimmed down considerably, and while this had the effect of bringing out in bolder relief the character of 'Hester Gazebrook," which was sustained by Miss Keene, it also destroyed the continuity of the plot, and some of the scenes were almost unintelligible, while the whole performance was disjointed, and

in an eminent degree unsatisfactory. The theme of the comedy is an old one that has been worked over and over again, and Taylor has not given by any means the best version. The plot, as nearly as it can be made out, relates how "Sir Harry Arneliffe," like the "Lord of Burleigh" in Tennyson's poem, in the disguise of a landscape painter, fell in love with a poor man's daughter and raised her to his own estate. Her rustic manners, however, were out of place in his stately halls, and a fashionable rival gradually encroaches upon the prerogatives of the wife. The baronet suddenly leaves ne for the German springs to nurse an incipient consumption, without informing his wife of the wherefore of his departure. The rival follows him and the wife is led to believe that she is deserted. She then sets to work to-learn all the fashionable airs and graces of the beau monde, and, travelling to the continent, creates quite a sensation in society. She meets her husband at the springs, finds him in good health, and brings him to his senses by exciting his jealousy and treating him with a polished indiferease, until he acknowledges his errors and begs

for a reconciliation. Miss Keene gave a good personation of "Hester Gazebrook," and the parts of "John Gazebrook," "Hester's" father, and "Bessie," her waiting maid, were creditably acted by Mr. Jack and Miss Josephine Laurens. The other parts were not well done. and Mr. Sheridan as "Sir Harry Arneliffe," and Miss Jennie Anderson as "Lady Honeywood," were particularly inefficient.

To sneak plainly, this comedy is not worth produc- It was a weak and frivolous invention of the enemy, the, and although the actors might have done a little compared to this particular house on are. We have

more fer it, it is a matter for congratulation that it will be given for the last time to night. We hope

that then it will be allowed to rest in peace. Speaking of Tennyson, as above, reminds us that it has become quite the fashion to dramatize his poems nowadays, and we suggest, for the benefit of any one that is competent to undertake the task, that "The Lord of Burleigh" presents a capital subject for a drama, if it is properly managed. It ought to be done well, however, or not at all.

#### "Lost at Sen" at the Arch.

Formosa has scarcely passed off the stage in this city before we are treated to another effusion of Dion Boucleault, who has this time called Mr. H. J. Byron to his assistance, and in conjunction with him brought forth a vapid but startling sensation yelept Lost at Sea, which was produced, for the first time in this country, at the Arch Street Theatre last evening. The size and the character of the audience which the anapuncement brought together afforded abundant proof that the Arch was "not doing Shakespeare." The house was fairly jammed, more especially the gallery, into which the riff-raff of the town was packed as only the riff-raff can be packed and survive the pressure.

Lost at Sea is as flat, stale, and unprofitable as Formesa, from an intelligent and artistic standpoint; with no claim to originality, either in motive, treatment, or character. It does not contain a solitary sentence that has the barest semblance of originality, nor a solitary role that is not copied after some other role with which the public is already familiar. But it affords an unusual opportunity for the display of the skill of the stage painter and the dexterity of the stage carpenter, to whose necessities almost every scene is made subservient, at the expense of the probable, and, at times, even of the possible. This, of course, makes the piece a taking one, and insures it a run such as no amount of genuine dramatic merit would secure, in these degenerate days when red fire and padded legs are more seductive than the old-time attractions of the stage. But, although springing in part from the brain of Boucleault, it possesses one positive merit. It is free from vulgarity. The villainy with which it is so freely interspersed is decent villainy, although its decency has a very villainous cast.

The plot turns upon the financial perplexities of "Mr. Franklin," a London banker, who has thoughtlessly appropriated the money of "Walter Coram," an Indian customer of unmentionable wealth. "Mr. Franklin" is sorely distressed by the expected daily arrival of "Coram" from the East, when he is inexpressibly relieved by the announcement that the vessel in which the unwelcome visitor is supposed to have sailed has been lost at sea. "Coram" is known to have no relatives or friends in England, and "Rawlings," the banker's clerk, determines to benefit by the circumstance. Having received a consignment of boxes belonging to "Coram," in which are found all his private papers and diary, he induces "Dr. Jessop," a quack of the rankest order, to persenate the defunct Indian merchant. But as fateor, rather, Boucicault and Byron-would have "Coram" is still in the flesh, and having been confined to his bed in "Dr. Jessop's" house by an accident, gets an inkling of the whole swindling scheme when his baggage is brought to this house as the basis of operations. From that point to the end of the piece, both of the conspirators are made to play directly into his hands. Their villainy is blocked at every turn, vice is brought to grief in a very satisfactory and edifying style, and virtue is triumphant throughout-so triumphant, in fact, that at the end it can well afford to be magnamimous and bid the discomfited villains go and sin no more,

The first effective scene is in the second act. where "Katey Jessop," the daughter of the quack, makes the bitter discovery that "Rawlings," who has been her devoted admirer, is about to throw her over for the purpose of marrying "Laura Franklin," the daughter of the banker. As "Jim Smiley," the quack doctor's boy, expresses it she can't stand this -it is too many for her, and she flops! Then, in her desperation at the heartlessness of "Rawlings," she determines to nop out altogether, and this determination introduces a grand scenic display of Hungerford bridge and the Railroad suspension bridge, which give the carpenter and painter of the Arch an opportunity of which they have made the most, Katev repairs to this scene at night, intent upon dopping overboard, but is brought to her senses just in time to avert such a catastrophe, by the apparition of "Jim Smiley" and "Coram." She reconsiders her determination, confesses that "Rawlings" is a patural-born scoundrel, buries him in her heart, and then enthrones "Coram" therein, and all with such startling rapidity that the breath of the audience is fairly taken away by the succession of her everchanging emotions. It does not matter, of course, that the whole is thing simply ridiculous, utterly deflaut of nature, and possessed of not a semblance of true art. There it is, and you must make the best

In the third act we are treated to what is intended to be another captivating spectacle-the run on "Franklin's" bank; but the whole affair is pitched too high for the appliances of any stage, and can just as well be regarded as a run on anything else. The finale of this scene, however, is quite effective, where "Dr. Jessop," who has resorted to forgery at the command of "Rawlings," to give the latter a lift in his suit for the hand of "Laura Franklin," is disconcerted by the receipt of £20,000 and the passage of the fatal document into the hands of the only true, original, and genuine "Coram."

But it is in the fourth act that the two B's have laid themselves out at full length, and achieved a triumph that has rarely been witnessed on the Bowery stage in its palmiest days. Mr. Boucleault himself, the greatest of the two B's, fully appreciated the startling grandeur of the mechanical contrivances which are introduced, even before the play had been given to the public on the stage of the Adelphi Theatre in London. The newspaper controversy in which he became embroiled on account of Formosa proved such an excellent advertising dodge that he was persuaded to try his hand at it again. Success had made him audacious, to the extent of downright impudence. So, a few days before the first production of the piece, he addressed a considerate note to the Prince of Wales, in which he stated that he felt he could best express his gratitude for the intention of her Royal Highness, the Princess of Wales, to be present on this occasion, by respectfully apprising the Prince that the new piece contained a scene somewhat more startling than usual, and that he should be grieved if it were to cause any pain or uneasiness to the Princess, in her delicate state of health! The audacity of the man was so overwhelming that the Prince of Wales was actually drawn into the trap, and lent his aid to this desperate advertising trick. In reply a kind acknowledgment was conveyed to Mr. Boucicault for his disinterested consideration, but he was informed that the Princess had made up her mind to be amused, and not to be disconcerted by any of the incidents of Lost at Sea. If the Princess had been frightened into staying away from the theatre, what a crowning giory would have been achieved she was not frightened staying away, and she did not dopp at the spectacle of the burning house, and so the whole dodge was a fizzle of the most gigantic proportions. This "scene somewhat more startling than usual" is a house on fire. "Coram" having secured all the beat cards, the two heavy villains are on their last legs, and in their desperation resolve to burn him up, since "water will not drown him." He is caged in "Jessop's" house, and a preliminary cup of drugged coffee is administered. "Coram," however, sips it down with great gusto; he has been an extravagant oplum eater all his life, and is delighted, rather than disconcerted. Yet the circumstance appears grave, and by the pricking of his thumbs he is made aware that something wicked this way comes. And sure enough, for the house is on fire, and he is effectually caged, and is only rescued from the dames by being dragged out through the roof by the devoted "Katey" and the irrepressible "Jim Smiley." What if our amiable and Ingenious friend Colonel Fitzgerald did get up a onse on fire to shed more light on Light at Last!

no heaitation whatever in pronouncing Boucleault's house on fire the greatest house on fire that ever was on fire. The like of it was never before seen upon the Bowery stage, much less upon the classical stage of the Arch. It is not a matter of surprise that Boucleault should tremble lest it prove too many for the Princess of Wales and cause her to flop. It was not a matter of surprise last night that the riff-raff and the rag-tagand-bobtail in the galleries should be convulsed with joy, and when utterly beside themselves should shout "HI! hi! Tiger-r-r-r-row-hough!" and pelt the people in the pit with apples.

The cast at the Arch is as strong a one as the character of the roles will permit, and the acting is indnitely better than the thing deserves. Mr. Cathcart plays "Walter Coram," the genuine, with his customary unction. Mr. James is as satisfactory a genteel villain in "Rawlings" as in anything else, and Mr. Craig, in made-up and acting as "Jim. Smiley," is the life and soul of the pleee, as he might be expected to be; while Mr. Stoddart does the self-sacrificing and everthoughtful nobleman, "Lord Alfred Colebrook," in creditable style. The only effective female part is that of "Katey Jessop," which, in the hands of Miss Lizzie Price, is at times a thoughful and throughout a careful personation. The piece will continue to draw, we have no doubt, for an indefinite period, for it is exactly suited to the tastes of people who don't admire Shakespeare and such stuff.

The City Amusements. AT THE CHESNET Tom Taylor's comedy of The Un-quot Match will be repeated for the last time this evening. The nautical drama of Black-eyed Susan

evening. The nautical drama of Bittch-eyed Susan will be given as an afterplece.

To-morrow, and on Thursday, Marks and Paces will be given, in compliance with ageneral request. This piece as it is performed at the Chesnut is well worth seeing. The play itself is one of unusual merit, and the different characters are admirably adapted to the capacities of the several members of the company who sustain them.

On Friday evening Sheridan's comedy of The Second for Seandal will be performed for the benefit of Miss Keene, and we hope that there will be a full house on the occasion. The Chesnut street company ought to render this play in capital style, and Miss Keene's "Lady Teazle," we may be assured, will be a superior personation.

At the Walnut Miss Lucille Western appeared last evening to a large andience, and the interest in her personations of "Lady Isabel" and "Malana"

ast evening to a large andience, and the interest in her personations of "Lady Isabel" and "Madame Vine appeared to be as great as ever. The mourners were out in full force, and the number of tears shed were in the highest degree complimentary to This evening East Lynne will be repeated.

At the Arch Lost at Sea will be performed this

AT DUPREZ & BENEDICT'S OPERA HOUSE, Seventh AT DUPREZ & BENEDICT'S OFERA HOUSE, Seventh street, below Arch, a variety of attractions will be offered this evening, which will keep the andience in a pleasurable state of excitement until the fail of the curtain. This troupe is large and efficient, and

the performance never lags. AT THE ELEVENTH STREET OPERA HOUSE a number of interesting novelties are offered this evening. HEBRMANN opened at the Academy of Music last evening, and astonished and delighted his andience by the remarkable skill be displayed in his feats. This performer discards all machinery, and operating by pure sleight of hand, he increases the admiration and wonder of his auditors at the apparently inex-plicable character of his tricks. Herrmann is the first magician of the day, and his entertainments are very interesting.

MAD'LLE CARLOTTA PATTI Will give a matineo at the Academy of Music on Saturday next. The sale of seats will commence to-morrow at Trumpler's.

The Poneyylle Lectures.—Mr. Willia a L. Dennis will discourse this evening, at the Assembly Building, on "Dr. Dips of Poneyville." Mr. Dennis is a genuine humorist, and a pleasant entertainment ay be expected. Professor James McClintock will give a private

lecture to gentlemen this evening, at Concert Hall, on the subjects of anatomy, physiology, and hygeine.
The "Star" Course of Lectures.—The next lecture of this series will be delivered at the Academy of Music, on November 29, by Hon. S. S.

SCIENTIFIC I ECTURES .- The course of the Frank SCIENTIFIC LECTURES.—The course of the Franklin Institute will open this evening with the first of
a series on Chemistry, by Professor B. H. Rant, of
the Jefferson Medical College Dr. Rand has been
long and must favorably known in 'hiladelphia as a
lecturer on science, and as an expert practical
chemist, especially in the domains of Organic Chemistry, to which, we see from the announcement, he
will decrease which streams in the announcement, he will devote much attention in the present course. He has not for some few years past lecture toutside of the college walls, and it will therefore be a special treat to those interested in these subjects to hear him again in the accustomed precincts of the

vs the New York Commercial of vesterday:-Mr. Maretzek inaugurates an Italian opera season on Wednesday. He enters the field with a great array of talent-twelve first-class artists, an orel tra of forty musicians, a large chorus, and scenery and costumes imposing and elegant. None can complain that he does not offer musical talent of

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TO THE PEOPLE OF CAMDEN COUNTY.-The Philadel phia Press charges that my career has been "notoriously tergiversate." This is a political falsehood a twenty-four carat lie. That paper charges me with being "Mr. Albert son's (the Democratic candidate) apologist ' This again is untrue. I was nominated by the People's Convent as a candidate for State Senator, I am, in victory or in defeat, for the lifteenth amendment. I am pledged to defeat the imbecility and rottenness of "the Ring," and pledged to that sort of liberty which is defined as a "pr gressive conquest." I owe the Democracy nething. They know me as their political foe. James M. Scongr.

To CONSUMPTIVES. WILLION'S COD LIVER OIL AND LIME has now been before the public for ten years, and has steadily grown into favor and appreciation. This could not be the case unless the preparation was of undoubted and high intrinsic value. The combination of the Phophate of Lime with pure Cod Liver Oil, as prepared by Dr Wilbor, has produced a new phase in the treatment of Consumption and all diseases of the Lungs. This article can be taken by the most delicate invalid without creating the disgusting nauses which is such a prominent objection to the Cod Liver Oil when taken without Lime. This preparation is prescribed by the regular faculty, and sold be the proprietor, wholesale and retail, A. B. William, Chemist, No. 158 Court street. Boston, and by druggists generally.

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MARRIED.

HERBERT—WAHL.—On the 19th of October, by the Rev. J. G. Wiehle, WILLIAM F. HERBERF, of Wash-ington, D. C., to FANNIE A. WAHL, daughter of John L. Wahl, Esq., of this city. ROBBINS—KING.—October II. 1869, in Philadelphia, by Rev. S. N. Chew, Mr. EDWARD C. ROBBINS, of Di-viding Creek, N. J., to Miss LAZZIE J. KING, of Phila-delphia.

CLARK.—On the 39th ultimo, in her 29th year, CAR-RIE, wife of John D. Clark, and daughter of Leah and the late Joseph Davis.
The relatives and friends of the family, also members of Washington Social, No. 11, are respectfully invited to attend the funeral, from the residence of her mother, No. 29 Hudson street, Gloucester city, N. J., on Wednesday, November 3. Meet at 20 clock.
McLIVAINE—On the latinator, Mr. 10HN McLI.

November 3. Meet at 2 o'clock.
McILVAINE.—On the 1st instant, Mr. JOHN McILVAINE, in the 55th year of his age.
The relatives and friends of the family are respectfully invited to attend the funeral, from his late residence, No. 170 Mechanic street, Manayunk, on Thursday morning, the 4th instant, at 8 o'clock. Requiem High Mass and interment at St. John's, Manayunk.

MAJOR.—On Sunday, October 21, LETITIA, wife of Isaac Major, in the 53d year of her age.

The relatives and friends of the family are respectfully invited to attend her funeral, on Wednesday next at 2 octock, from the residence of her husband, No. 2103 Delancy street. PLITT.—On the morning of the 2d instant, GEORGE L.

Due notice of the funeral will be given. POTTS.—Suddenly, on the morning of the 1st instant, SAMUEI, POTTS, in the 76th year of bisage.
Funeral services at his late residence, No. 120 N. Eleventh street, on Thu sday, the 4th instant, at 7½ o'clock A. M. Interment at Pottstown.

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