### MEW-TORKISMS.

From Our Own Correspondent.

NEW YORK, Nov. 16, 1869. Miss Richlags in Court. The cold-voiced prima donna who was once

Miss Caroline Richings, but who is now known as Mrs. Richings-Bernard, is not so successful in court as on the stage. In the Marine Court of this city, the suit instituted against her by Miss Laura Waldron has lately been decided in Miss Waldron's favor. By the terms of the contract Miss Laura was to receive fifty dollars per week for singing in one opera, and seventy-five dollars per week when she was sufficiently advanced to sing in three-these terms being based upon the condition that the young lady was successful both in Boston and Philadelphia. During the investigation Mrs. Bernard. submitted that Miss Laura had been passably successful in Philadelphia only, and that she had made a total failure of it in Boston. This, of course, the budding cantatrice denies, asserting positively-she can show us the place, if we don't believe it-that her success in Philadelphia was overwhelming, and that that was the only condition stipulated for in the contract, Mrs. Bernard's ground of defense was that, being a married woman, a judgment could not be urged against her, in personam, having no relation to her separate estate. It was proved. however-to the eminent satisfaction of Miss Waldron, who received \$106 in consequence of it-that Mrs. Bernard owned and "ran" the English opera, and it was considered that this was quite sufficient to constitute a separate estate. "Man and Wife."

The delicate and painful question which Mr. Wilkie Collins has made the key-note of his new novel finds manycollateral instances in American, and especially New York, society. Take, for Instance, the case of Beattica Bissell, the young girl who became the victim of young Bissell's sophistries, and credulously believed him when he placed the wedding-ring upon her finger, and solemnly told her that that act constituted them man and wife as thoroughly as though the usual ceremony had been performed by half-a-dozen ministers. Unfortunately for him, Judge Barnard has taken him at his word, and decided that Beattica is legally married, and entitled both to divorce and alimony. Nevertheless, this decision is entirely at variance with the popular understanding and belief on that subject. Ninety-nine New Yorkers out of a hundred, on being asked what was necessary to constitute marriage in this State, would say that a ceremony by a clergyman or by some civil officer was essential. But the Bissell case has become a test of this question, and Judge Barnard's decision puts New York on the same status as Pennsylvania in this respect- Miss Beattica's husband was an involuntary bigamist, baying taken for granted that he could desert her with impunity, and perpetrated marriage with another young lady.

The Bronze Banquet Corollary. I hear that some of the chief newspaper men who have been invited by Captain Degroot to honor him with their presence at the Bronze Banquet Corollary to be celebrated at the Astor House this evening, have respectfully but peremptorily declined. They are afraid of encountering some more poundcake and lemonade. The party, therefore, which will this evening meet in parlor No. - promises to be so select that even a meagre share of delicacies will be more than sufficient. You see journalists have sensitive feelings, and don't like to be got on a string, unless there is a veritable banquet at the end of it.

The W At the latest meeting of the Organizing Committee of the Woman's Council, Mrs. Wilbour presented in an essay the consideration of several questions which must occur to thinking women, and which are not very easily answered. For instance, it had been stated that the object of the Council was to form an association of all the women of the country. What is meant by all the women, is the first query that crops out, and how far all the women would be willing to co-operate in a good cause, is another query. Will feminine exclusivism upon Fifth avenue consort with the less refined mediocrity of unfashionable dwelling-streets? Will not the best endeavors of respectable women of wealth and culture sometimes be crossed and degraded by the ignorance of poorer women and the impudence of vicious ones? Will not the immaculate web and woof spun by the nobler spirits of the woman's advance movement be tarnished by the soiled threads interwoven therein by the meddling fingers of lorette and grisette? In short, will not the usefulness of such an association be restricted by the modesty which must characterize the public, as the private, conduct of good women everywhere? Having asked questions like to these, the gentle essayist pauses for a reply.

The Instalment System. I believe that one of the principles of political economy is that if you want an article, and it is cheap, that is a reason why you should buy it; but if you do not want it, its cheapno reason whatever why you should make the purchase. Something like this in its operation is the instalment system which forms part of the policy of so many furniture dealers in this city, and beguiles poor families to their ruin. The hard-working pater or materfamilias sees an article, a sofa, or a bedstead, or a pretty centre-table, which he or she ardently desires. The price far exceeds the would-be purchaser's means, however, who is reluctantly compelled to lose the opportunity, and let it go over for another time. At this uncture in steps the complacent dealer with his seductive "you can pay for it by instalments." This is more than pater or mater can stand. The five dollars per week for so handsome a piece of furniture can be made forthcoming, and is, until upon some unlucky day mother is selzed with the rheumatism over the washtub, or father has his leg smashed by an embankment falling upon him, or some other unforeseen accident, and the source where the five dollars came from is dammed up. Where is the complacency of the furnituredealer with his infernal instalment-system then Witness the case of an old French lady and her daughter residing in this city, who had been induced to buy, upon this system, something which they were too poor to pay for in the lump. They went on paying so much per week until \$104 of the claim was settled and a balance of only \$40 remained. The unfortunate lady was taken sick and unable to meet the furniture-dealer's demands. Thereupon he sent round to her house three ruffians, who, being unable to get the money, pulled the sufferer out of her room, locked her up in another part of the house, and removed all the furniture. Judge Dowling always apportions justice in a characteristic manner, and in this case he fined the agent (in default of not being able to reach the principals) who had committed the outrage \$50, and sent him to prison for two months, and denounced the instalment system as nothing

better than a neat and plausible swindle, by | which every one so purchasing articles ran a great risk.

Anna Bishop.

That portion of the public which does not love Anna Bishop for old acquaintance sake seems to be in doubt as to why it ought to go to see herecause she is a great traveller, because she was great soprano sfogato, or because she once spent thirteen days in an open boat and twentyone on a desert island. These are rare claims to popularity, but Madame Anna has them all. Having expended so many years in singing songs and making circuits, she may be said to have made a final ritornello in favor of New York city, where she proposes to pass the remainder of her days. In these cases, however, prime donne propose and theatrical managers and agents too often dispose.

"Middle" Morgan. It is understood that Miss Middle Morgan is prepared to die at the shortest notice, and that, like "Mrs. Fielding," all she now asks is to be buried in a plain but respectable coffin, with a silver plate on the lid. She has ridden in Central Park attired in black velvet, and riding Mrs. August Belmont's saddle horse "Trovatore."

# MUSICAL AND DRAMATIC.

"Der Freyschutz" at the Academy of Music. Mr. Grau could not have made a worse selection for the opening night with his troupe of German artists than Der Freyschutz. The popularity enjoyed by this production in Europe for nearly half a century has been almost unprecedented, and yet it lacks the great elements of interest, except under a rare combination of circumstances. Unless it is placed upon the stage with the greatest care, and the score executed with the utmost precision, it is rather an unattractive entertainment. While the general performance last evening at the Academy of Music was commendable, and even creditable, it lacked that perfect finish which always extorts from a Philadelphia audience unstinted applause. The house was well filled last evening, and the audience was a good-humored one, but throughout the performance there was nothing which so captivated it as to elicit a demand for a repetition, although the efforts of Madame Frederici as "Agathe," and Madame Rotter as "Annchen," were frequently and liberally applauded. If Martha, Fidelio, or Faust had been upon the boards, we feel confident that the result would have been measurably different. Madame Frederici is certainly a charming singer—the best upon the German stage, and in some roles fairly without a rival. She gave the music of her part with much sweetness and precision, and altogether maintained the high reputation which she has heretofore achieved in this city; but the general tameness of the performance appeared to oppress and restrain her, instead of causing her efforts to stand out in bold relief upon a background of dullness. Madame Rotter's vivacity knows no bounds, and her earnest efforts to elevate the part of "Annchen" to one of the most important in the opera succeeded, as they have always done hereto fore. The male parts, which were allotted in part to Messrs, Wilhelm Formes, Behringer, and Weinlich, were, as we have already said, creditably given, but without sufficient eclat to make any of them noticeable. The chorus was also quite good, but not powerful enough to bring out all the striking beauties of the famous Hunters' Song, in the last act. As for the great incantation scene, it is only necessary to say that it bore a striking resemblance to a relic of the glories of the Black Crook, which have had their day and no longer throw a Philadelphia audience into ecstacies. It is an indispensable adjunct of the opera, however, and was sufficiently weird and dazzling to be in perfect keeping with the general motive of the plot.

Forrest as "King Lear." At the head of dramatic literature stand five great works, the supreme efforts of the one great poet whose genius was able to encompass the entire range of human passions, sympathies, and emotions. Romeo and Juliet, Othello, Hamlet, Macbeth, and King Lear may almost be said to cover the whole field of tragedy. At the two ends of the list that embraces Hamlet as the one masterpiece, perfect and unapproachable, of the human intellect, stand Romco and Julist, the tragedy of youth, beauty, and love, and Lear, the tragedy of sensity, madness, and despair. The one glowing with the uncontrolled passions of young, fresh, and intoxicating love, colored with the tints of an Italian sunset; and the other sombre, dark, and terrible with the shadows of dethroned reason, filial ingratitude, and the mantfold atrocities of a barbarous age. The characters of all these plays have qualities that baffle representation on the stage, but it is Romeo and Juliet and King Lear that most completely set the actor's art at defiance. Of the hero and heroine of the first there are few adequate representatives before the public, and of "King Lear" there is but one artist who has the courage to attempt the personation, and to brave the danger of non-success in realizing the ideal of the poet's conception.

It is useless at this day to attempt to criticize Mr. Forrest's faults of manner; the public know well what they are, and they have been for years the objects of assault from those who do not care to discuss the qualities that make this artist's acting great despite his mannerisms. It is enough to place Mr. Forrest far above all his contemporaries that he alone has the ability to play "King Lear" in a manner worthy of the warmest commendation. This is undoubtedly his best personation, and not only are his faults of style toned down in it until they are scarcely appreciable, but he actually grasps all that there is in the part and presents it with a masterly combination of delicacy and vigor that is astonishing when we consider the ruggedness and excessive energy of some of his personations. His "King Lear" is a quiet piece of acting, and it is only in the curse upon "Goneril," in the first act, that he even approaches to rant. The lights and shades of "Lear's" character are marked with bold and decided touches, and there is a massive grandeur about the whole performance that impresses the spectator as a close approximation, at least, to the ideal conception of the poet. The delicacy with which the amiable side of "Lear's" character is brought forward is remarkable in view of the vigor and decision of the outlines, and the profound pathos with which Mr. Forrest represents "Lear's" deep-rooted and tender love for "Cordella" is one of the most admirable features of his personation, "Lear," in the early scenes of the play, is only impressive as a weak and imperious old man, too long accustomed to habits of rule to submit to contradiction, and 'too doatingly fond of his children to survive ill-treatment at their hands. It is not until he goes mad that he really becomes majestic, and the figure of the old king out in the storm, with the "Fool" and "Edgar," the pretended madman, for his companion is one of the most highly wrought dramatic situations that Shakespeare ever imagined. With Mr. Forrest the gradual approach of madness in "Lear" is finely marked, although there is a final climax when his wits appear to give way altogether in a moment, and he passes from a senility that moves our pity to a majestic madness that touches the height of the sublime. Mr. Forrest's "Lear," as an acted character, is, lespite a few blemishes, as near perfection as we ver expect to see anything of the kind. His taste in costume, however, belongs to the pre-Adamite ages of the drama, and the straw crown and sword that he assumes in the fourth act are artistic ab-

surdities that are perfectly astonishing in an actor who has the genias to embody such a character as "King Lear." It is in such petty exhibitions of insufferable had taste us this that Mr. Forrest lays himself open to contemptuous criticism, by showing how ridiculous he can be even when most Mr. Forrest's "Lear" must be considered as a thing by itself, and entirely apart from the dramain which it ought proper; to be the chief figure. It

is great, in spite of the efforts of some imbecile

"adapter" to run one of the grandest tragedies ever

written, for the "yersion" of Ming Lear that Mr.

Forrest uses is undoubtedly one of the very worst mutilations of Shakespeare that was ever perpetrated. The character of the "Fool"-one of Shakespeare's masterpieces, and absolutely essential to the proper development of the poet's idea-is eliminated altogether, and the great mad scene in the third act, especially, loses much of its significance through the absence of this important foil to the tragic rage of the mad old king. The manner in which the scarcely less important part of "Edgar" was represented, however, last evening by Mr William Harris, so far from making the the "Fool" a ioss of matter rather excites a wish that the regret, "adapter" , while he was about it had sent "Edgar" to keep him company. Mr. Harris may, by dint of hard study and constant practice, become a moderately good actor in the course of half-s-dozen years or so, but at the present writing he certainly does not understand the first principles of his art. Mr. Forrest may imagine that by surrounding himself with incapables his own effects are thereby heightened, but this is a serious mistake, and his "King Lear" would be in every way improved by being placed in juxtaposition with competent representatives of the "Fool" and "Edgar."

It is one of the great evils of the star system that a single actor is obliged to carry the entire weight of a drama like King Lear upon his own shoulders, and that he becomes so jealous of his honors that he is not willing to share his applause with a subordinate. It may be difficult to find competent representatives of such characters as the "Fool" and "Edgar;" but this difficulty is in a great measure due to a victous system that crushes out the energies of the stock actors, instead of inciting their ambition and encouraging them to put forth all their powers. It is disgraceful to see such a tragedy as King Lear turned into a hideous burlesque, but we are far more disposed to blame such men as Mr. Forrest, who have ruled the stage with a rod of fron for their own glorification. rather than the actors, who appear to be afraid to act as well as they can when they are placed in juxtaposition with a popular "star," The best performance by the support last night was the "Edmund" of Mr. Lewis Morrison. This gentleman is an intelligent actor, and he probably could do this part in a very satisfactory manner, but he appeared to be oppressed by the weight of his responsibilities and afraid to trust himself.

Miss Lillie, who assumed the character of "Corlelia," acts just as she did two years ago-neither better nor worse-and she appears to have reached the limits of her capabilities in a certain sing-song style of declamation and mechanical gesticulation that is certainly not natural, and that cannot be termed artistic, unless we include under that name everything great and little, admirable and abominable, that nature would scorn to own. If Mr. Forrest could give us "King Lear" without any accessories, it would be satisfactory, to a certain extent, at least; but such a botched performance of a

tched adaptation of the play as was given last t at the Walnut is enough to make any admirer Shakespeare forswear the theatre altogether, or to limit himself to an occasional representation of Boucleault's pieces, where the actors are so much superior to the material they work with that they appear admirable even in their deficiencies, solely by contrast.

The City Amusements.

The CHV Amusements.

At the Academy of Music the German Opera Troupe will appear this evening in Flotow's opera of Martha, with Madame Rotter as "Martha;" Madame Friederici as "Nancy;" Mr. Himmer as "Lionel;" Mr. Steinecke as "Tristan;" and Mr. Formes as "Plunkett."

At the Christian forms will be performed for the

AT THE CHESNUT, Bogus will be performed for the AT THE CHESNUT, Bogus will be performed for the last time this evening and to-morrow. On Thanksgiving Day there will be a matinee, when Robertson's comedy of School will be performed, and on Thanksgiving evening The Workmen at New York; or, The Carse of Strong Drink, will be given.

AT THE WALNUT Mr. Forrest will appear this evening as "Virginius." ing as "Virginius

AT THE ARCH, Lost at Sea will be performed this

evening.
AT DUPREZ & BENEDICT'S OPERA HOUSE an attractive minstrel performance will be given this AT THE ELEVENTH STREET OPERA HOUSE a number of amusing Ethiopian buriesques will be

Signor Blitz has returned to the scene of his former triumphs, finding it utterly impossible to tear htmself away from the beloved public, and he will appear this evening at the Assembly Building in one of his amusing magical entertainments, assisted by his son. There will be a matine to-morrow, and also on Thanksgiving day.

CARL WOLFSOHN will give his first matinee at the Forer of the Academy of Masse on Theory of the Academy of th

ver of the Academy of Music on Friday next Beethoven's works will be interpreted on this occa-THE PONEYVILLE LECTURES,-Mr. Wm. I., Dennis

will deliver the third of his amusing course of "Poneyville Lectures," at the Assembly Building, to-morrow evening. Subject:—"Social Fossils." THE "STAR" COURSE OF LECTURES, under the man agement of Mr. T. B. Pugh, will be resumed on No-vember 23, when the Hon. S. S. Cox will appear. ANNIVERSARY ENTERTAINMENT.-A VOT

entertainment was given last evening at the Hall, N. E. corner of Broad and Arch streets, by Philadel-phia Lodge, No. 76, L. O. of G. T., upon the fifth anphia Lodge, No. 76, L. O. of G. T., upon the fifth anniversary of their organization. The programme was interspersed by several addresses, and music, both instrumental and vocal. The address by Lovel Dodge, Esq., upon the subject of "Heads," was really excellent and sparkling with true wit and humor. Miss Maggie Scott sang a pretty little song entitled "The Brook," in a charming manner. Mrs. Walters and Miss Fronfield sang "Merrily o'er the Calm Blue Sea" in a style worthy of the applause they received. The solo, "The Three Fishers," was admirably rendered by Mr. James G. Alexander; and the lextendered by Mr. James G. Alexander and the lextendered by The solo, "The Three Fishers," was admirably rendered by Mr. James G. Alexander; and the instrumental music from La Traviata was beautifully executed by Miss Jennie T. Beck. The second solo rendered by this lady was loudly encored.

## CITY ITEMS.

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ILLMAN ANNELY. On October 31, by the Rev. Samuel Durborow, Mr. ALFRED ILLMAN to Miss SAL-LIE D., daughter of William F. Annely, Esq., all of this city. No cards. city. No cards.

ORTON LAVENDER.—On the 8th instant, by Rev.

Charles E. Murray. Mr. CHARLES E. ORTON to Miss

EMMA LAVENDER, both of this city.

DIED.

BAKER.—Near Stockton, California, October 27, of ty-phoid fever, Mr. CBARLES FREDERICK BAKER, of Kentucky, late of Philadelphia, in the 55th year of his

Age.

CLARK.—On the 12th instant, JONATHAN CLARK,
M. D., aged @ years.

The relatives and friends of the family are respectfully
invited to attend his funeral from his late residence,
lancaster road, Lower Merion, on Wednesday morning at
10 o'clock. To proceed to Laurel Hill.

CLEMENT.—On the 15th inst., KIMBER CLEMENT,
in the 12d year of his age.

His relatives and friends are respectfully invited to attend his funeral, from his late residence, at Rowandtown,
Camden county, N. J., on Thursday, November 18, at 11
o'clock A. M.

MAC DONALD.—On the morning of the 14th instant.

MAC DONALD.—On the morning of the 14th instant, ALEXANDER MAC DONALD, JR., in the 19th year of his age.

The relatives and friends of the family are respectfully invited to attend the funeral, from the residence of his father, No. 1035 Market street, on Wednesday afternoon, the 17th instant, at 1½ o'clock.

the 17th instant, at 1% o'clock.

MURPHY.—On the 14th instant, after a short illness,
MURPHY.—On the 14th instant, after a short illness,
MAUD BEATRICE, infant daughter of Robert T. and
Kate Murphy, aged 19 months and 8 days.

The relatives and friends are respectfully invited to attend the funeral, from the residence of her father, No. 125
Centre street, Manayunk, on Wednesday afternoon next
at 1 o'clock. Interment at Loverington Cemetery.

ORR.—November 15, PEOCY M., eldest son of Thomas
X. and M. Virginia Orr, in the 6th year of his age.

Funeral service at the Church corner of Seventh and
Spring Garden streets, to-morrow (Wednesday) morning
at 10% o'clock. at 10% o'clock.

REGER.—On the 13th instant, STEPHEN U., son of William R. and Amelia Reger, aged 21 years and 27 days.

The relatives and friends of the family are respectfully invited to attend the funeral from the residence of his parents, No. 1832 Coates atreet, on Wednesday, the 17th instant, at 1 o'clock. Interment at Germantown.

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One case very superior INDIA CASHMERE SHAWLS. Imported direct from Calcutta and for sale by J. W. RULON & SONS. No. 32 N. FRONT Street DRY GOODS.

THE "BEE-HIVE"

DRY GOODS STORE,

No. 920 CHESNUT STREET,

J. W. PROCTOR & CO.

Sweeping Reduction;

ON THE WHOLE OF OUR STOCK.

Prices far Below Cost of Production.

Cloaks, Sacques, Walking Suits, Black and Colored Dress Silks, French and British Dress Goods, Paisley and French Long and Square SHAWLS, Wool and Stripe SHAWLS, Cloaking Cloths, Velveteens, Linens, Damasks, White Goods, Flannels, Domestics, Laces, Embroideries, Ties, Scarfs and Sashes, Hoslery, Gloves and Underwear, etc. etc.

FASHIONABLE

GREEN AND BLUE PLAIDS

DRESSES AND SUITS.

EDWIN HALL & CO.,

No. 28 SOUTH SECOND STREET. Have just received and opened this morning,

BLUE AND GREEN PLAID CLOTHS. BLUE AND GREEN PLAID SERGES. BLUE AND GREEN PLAID POPLINS. BLUE AND GREEN PLAID MOHAIRS.

Also, BRIGHT PLAID POPLINS, BRIGHT PLAID SERGES.

We have a full line of IRISH POPLINS, all colors. FRENCH POPLINS, Select Shades. HEAVY CORDED POPLINS. SINGLE CORD POPLINS.

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SHE FACE POPLINS. Bargains in Dress Goods.

NOW OPENING EIGHTH STREET RIBBON STORE.

No. 107 NORTH EIGHTH STREET.

Four doors above Arch street: SASH RIBBONS

SATIN RIBBONS. VELVET RIBBONS. BONNET VELVETS, SILKS, BLACK AND COLORED SATINS, BLACK ENGLISH CRAPES,

FRENCH FLOWERS, FEATHERS AND PLUMES, LADIES' AND MISSES' HATS, BONNET AND HAT FRAMES.

All which I offer at the lowest prices. JULIUS SICHEL.

No. 107 North EIGHTH Street, Four doors above Arch.

PAISLEY SHAWLS. (Open and closed centre) BROCHE SHAWLS.

(Open and closed centre). Stripe Blanket Shawls, Plaid Blanket Shawls.

India Scarfs. J. W. THOMAS.

Nos. 405 and 407 North SECOND St.,

FURS. 510.---FURS, CHEAP AND GOOD.

PHILADELPHIA.

NOV. 17.

JOSEPH ROSENBAUM & CO.,

AT THEIR NEW AND LIGHT STORE, No. 510 ARCH Street. BETWEEN FIFTH AND SIXTH STS., SOUTH SIDE,

Are selling their Splendid Stock of Fresh Imported and Best Made and Trimmed Furs,

At Reduced Prices. Please give them a call, and satisfy yourselves as to the

ess of this advertisement. No business done on Saturday. Furs altered, etc. II 6 stathist RACES.

DOINT BREEZE PARK. WEDNESDAY,

Purse and Stake, \$600. Owners to Drive.

G. W. Fitzwater names blk. s. EMPEROR.
William Rose names s. m. FANNY.
J. M. Miller names b. M. LOTFA.
Philip Daly names s. g. HARRY DR.
Above Race comes off on WEDNESDAY, Nov. 17.
at 2% o'clock. The privilege of a member introducting a male friend is suspended.
Omnibuses will leave Library street at 2 o'clock.
Admission \$1. Purse and Stake, \$600. Owners to Drive.

DEAFNESS .- EVERY INSTRUMENT THAT rience and skill have invented to assist the hearing y degree of deafness; also, Respirators; also, Oran MADEIRA'S. No. 115 S. TENTH Street, bolow

HESAPEAKE TERRAPIN.

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ALL KINDS WILD GAME.
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No. 1115 MARKET Street 119 Imrp