MUSICAL AND DRAMATIC.

erude, and he is about as competent to express humor as an elephant is to dance a polka. He has obtained the impression somehow that there was a comic, or at least a humorous, side to "Richelieu's" character, and in his performance of the part he endeavors to show it to his audience by giving a deep, prolonged, and emphatic grunt every time he plumps down into a chair, and as this is pretty often, Mr. Forrest contrives to put a good deal of his own peculiar fun into the performance. The audience always laughs when Mr. Forrest grunts, and so he probably imagines that his comedy is a success. Really, however, one of his very finest personations is made utterly ridiculous by such an exhibition of excessive bad taste. "Richellen," next to "King Lear," is Mr-Forrest's very finest personation, and barring the granting and groaning, it is a grand and impressive picture.

Bulwer's Richelien is not a first-rate play, according to the standard of Shakespeare and the older dramatists, but it is a first-rate acting play according. to the modern ideas on the subject. With considerable clap-trap and factitious brilliancy, it gives a really consistent and careful dramatic portrait of a character worth drawing well. It is not a matter of much consequence whether exact justice is done to the Richelleu of history, so long as the general outlines are followed, and the dramatist presents to us a life-like and vivid image of the man as he imagines him to have been. The artist in such cases as this has a right to make use of the license of his art to heighten the lights and deepen the shades, if neces-

Mr. Booth's "Richelieu" will always be more valuable as a careful, intelligent, and artistic effort in the line of realistic art than that of Mr. Forrest, Booth dresses the part admirably, and his personation is made up of innumerable minute details that, indeed, at times interfere somewhat with the effect of the performance as a whole. Mr. Forrest, on the contrary, grasps the main ideas of the character, and portrays them with bold, vigorous, and decided touches that inspire the imagination of his audience farimore than the more exact and careful rendering of the part by Mr. Booth. There is a grandeur, a dignity, and a power of intellect that rise superior to the infirmities of age in the "Richelieu" of Mr. Forrest that cannot be equalled by Mr. Booth, or indeed by any actor that has attempted the part. It is the "King Lear" and the "Richelieu" of Mr. Forrest that those who have studied his acting, especially during his later years, will remember with the fondest regards, and as impressive personations of great dramatic creations they are not likely to be equalled in our day.

matinees for the present season to the interpretation of a single master, is an excellent one. In this manner admirers of the best music can be come better acquainted with the peculiarities of style of the different composers than in any other, and it is chiefly as educators of the public taste that these entertainments are valuable. They appeal to a critical public and they cultivate an appreciation of the higher class of music that cannot be otherwise than beneficial.

The matinee given yesterday at the Foyer of the Academy of Music was devoted to the interpretation of Beethoven, and the performance was very superior in every respect. Four compositions of this master were given in excellent style by Mr. Wolfsohn, with the assistance of Messrs. Hennig and Kopta. The second matinee will be given on December 17, and will be devoted to Schubert's works.

The City Amusements. ATTHE ACADEMY OF MUSIC La Juive was not given last evening because some of the music had been mislaid, and the management was obliged to sub-stitute the Magie Flute. In order to compensate in some degree for the disappointment occasioned by the change of programme, it has been decided to ex-tend the season for a few nights more, and La Juive will be becaught out some time next week with a

THERE WAS A TIME.

genius of every wall-ordered household is the sewing ma-

sented to the public for favor, each and everyone claim ing superior merits in itself, leaves a difficult problem for the purchaser to decide which of the numerous machines is the best adapted to their particular wants. A sewing machine to be used in sewing upon fabrics that are incident to a family should possess facilities to perform its work with as little trouble to the operator as possible, and also perform the work so that the fabrics, after being washed, will not draw and pucker, as is too often the case in work made up on the majority of sewing machines. There is scarcely a person, who having performed work on the sewing machine, or having had sewing made upon their garments drawn and puckered after washing. This in itself is certainly an interesting subject, and we are versal favorite, the celebrated Grover & Baker Klastic Stitch Machine, possessing, as it does, all of the requisite merits of the best family machine; it is individually alone. and the only make that will perform a perfect seam upon fabrics frequently washed, and leave the fabrics the sixteenth of an inch in width to a pard in width, and turn the hem either side up without previously basting of the hem. Friller for gathering is parfect. The Tucker acknowledged the best in use. Its embroidery is beautiful, and made apon no other machine, using both threads direct from the spool, and requiring no rewinding. The only machine made that fastens its threads by its own operations. These machines are on exhibition at the Company's elegant purchasers are as liberal as at any sewing machine establish-

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