THE DAILY EVENING TELEGRAPH-PHILADELPHIA, TUESDAY, MARCH 8, 1870.



PUBLISHED EVERY A FTERNOON (SUNDAYS EXCEPTED),

AT THE EVENING TELEGRAPH BUILDING. NO. 108 S. THIRD STREET,

PHILADELPHIA.

The Price is three cents per copy (double sheet); or eighteen cents per week, payable to the carrier by whom served. The subscription price by mail is Nine Dollars per annum, or One Dollar and Fifty Cents for into months, invariably in advance for the time ordered.

TUESDAY, MARCH 8, 1870.

WOMEN'S RIGHTS AND BARBARISM. It is a significant circumstance that while the advocates of women's rights make but slow progress in civilized communities, they win brilliant triumphs in the rude and barbarous sections of the country. The right of suffrage for which gentle Anna Dickinson vainly pleads in Pennsylvania has been freely extended to the women of benighted Utah, where polygamy prevails, and where a degraded people willingly submit to the despotic authority of that prince of impostors, Brigham Young. In Wyoming, the wildest of the new Territories, a woman was recently of literature is one of the most popular. Hamlet appointed a justice of the peace, and yesterday the classic ground of Laramie, near which grizzly bears still prowl and savage Indians lie in wait for scalps, immortalized itself by swearing in "the first panel of lady grand jurors in the world." Among some tribes of the merciless aborigines similar triumphs of women's rights have been this single figure, however, Shakespeare has achieved. It is not uncommon for Indian women to turn warriors, and to hack and hew at the enemies of their tribe as vigorously as their male associates. Indeed, in some of the assaults of our soldiers on Indian camps they have found the "squaw" fighters more dangerous than the "bucks." In return for such military service, or for othen reasons, the right to participate in important councils or to exercise a positive influence on tribal policy has occasionally been granted to the Indian woman; and thus various portions of America have, from time to time, enjoyed the delights of the system which mischievous modern agitators are vainly endeavoring to establish in civilized States. They do not seem to be conscious that the project is antiquated and savage rather than modern and refined. The fishwomen of Paris became as powerful politicians as Susan Anthony wishes to be, when that city was convulsed by the bloody scenes of the French Revolution; but when order was restored the nation gladly dispensed with their partisan services. So, too, queens have ruled from time to time, but so rarely with mercy, wisdom, or impartiality, that experience has demonstrated the necessity of the Salic law. To repeal it and to create myriads of female sovereigns in this country would be retrogradation instead of advancement. Let the women reign forever as queens of our hearts and homes; but it will be better for all concerned to permit the men to fight out as best they may the battle of the ballot-boxes. NEW INDIAN OUTBREAKS. As spains approaches the old story of a probable renewal of Indian hostilities on the plains is repeated. In winter, when the savages are forced to seek refuge in their villages, and when they cannot make marauding forays without running great risk of being frozen or starved, they are always willing to buy the hatchet. But as soon as the elements permit them to attack white men with comparative safety they are sure to dig it up again. They break the most solemn treaties on trivial pretexts, and one renegade white murderer, by a few artful misrepresentations, can quickly undo the work of half-a-dozen peace commissions. They have been taught from their youth to regard robbery and murder as the great ends of their existence, and nothing but the presence of a superior restraining force will prevent a renewal of the scenes of rapine and slaughter which have made the Plains and contignous settlements the dark and bloody ground of our modern history. General Sheridan says that "the problem to be solved is, who shall be killed, the whites or Indians?" and this is substantially true of all the tribes which have not been thoroughly humbled by a succession of defeats. In spite of all that the Quaker agents can do among the semi-civilized bands, and all that diplomacy can effect among their wilder brethren, the savage instincts of the redhanded marauders of the West can only be held in check by a consciousness that swift and terrible retribution will follow every attempt upon westward-bound emigrants or frontier settlements. THE investigation of the sale of cadetships, and the accompanying excuses, have disclosed the remarkable fact that some of the innocent and unsophisticated Congressmen were not aware that it was wrong to sell these appointments. The plea is also set up that when their feet wandered from the paths of rectitude it was only because they were misled by the lares of wicked newspaper correspondents. How much these theories will tend to heighten the popular appreciation of the standard of Congressional rectitude remains to be seen; but a man who does not know that bribery is sinful, or one whose virtue is not proof against the advances of an office broker, occupies but a low position among incorruptible stateamen.

members must be fully aware that scarcely a man in ten thousand of the people they represent would voluntarily consent to the proposed desecration of the birthplace of American liberty.

BUSICAL AND DRAMATIC.

Mr. Fechter as "Hamlet." "Hamlet" is at once one of the easiest and the most difficult of all the great Shakespearian characters to present effectively upon the stage. Almost any reasonably good actor, who would fall altogether in such parts as "Macbeth," 'King Lear," "Shylock," "Richard III," or 'Othello," might give a pleasing and popular personation of "Hamlet," If his audience would be content to forget the metaphysical subtleties of the character, and accept a plain, straightforward, and unpoetical representation of au interesting young prince who puts an "antic disposition on" for the accomplishment of a certain purpose, who plays the fool before those whom he wishes to deceive, who never forgets to be a gentleman, and who is at all times interestingly melancholy. Such a performance as this ought not to be very difficult in comparison with the peculiar and strongly-marked features of the other characters mentioned that imperatively demand elaborate treatment if even a measurable success is to be achieved. The play of Hamlet itself is intensely interesting; it is eminently picturesque, and is full of fine stage effects that appeal in the strongest manner to the popular fancy. It is owing to these characteristics that the most profoundly intellectual and wonderfully subtle drama in the whole range would probably keep its place on the stage as a first-rate melodrama if there was not a philosophical or metaphysical idea connected with it; and it would be even more popular than it is If any pains were taken as a general rule to present it as a drama, and not merely for sake of the background and accessories it affords for heightening the effect of a single figure. Upon exhausted all the resources of his art. In "Hamlet" he has delineated a man, and he has analyzed the soul of a man. The hero of this play is to a very large extent a type, but he is also an individual, in whom every man can to a greater or less degree detect his own likeness, but in whom every man finds something that does not belong to himself. The suggestion in a barbarous old Norse tale-the outlines of which Shakespeare has adhered to with even unnecessary fidelity-in which the hero affects madness for the purpose of deceiving his enemies and accomplishing a revenge upon which his heart was set, furnished the poet with the idea of delineating a man of peculiarly susceptible temperament, strong in his affections but weak in will, who while making a pretense of insanity should be so unbalanced in his mind that even his most intimate friends could not decide with any degree of accuracy how far his madness was a pretense or a reality. This peculiar condition of a mind trembling on the yerge of insanity is comparatively easy to understand but almost impossible to describe. It can only be described accurately by a poet in the delineation of such a character as that of "Hamlet." or by an actor in the embodiment of such a character upon the stage. If the actor is a thorough artist the representation upon the stage ought to throw a light upon the written word and reveal to the audience much that is inexpressible in language. That the representations of "Hamlet" invariably fall so far short of the ideal that the student of the play gains from its perusal shows how difficult it is to realize all that is in the part and all that ought to be expressed. Indeed, so difficult is it that most playgoers are satisfied, after frequent disappointments, to set it down as an impossibility. And yet there have been and are actors upon the stage who approximate very nearly to the true The representations of "Hamlet" ideal. of late years by such men as Edwin Forrest. James E. Murdoch, E. L. Davenport, and Edwin Booth all present large claims upon the consideration of the public. Mr. Forrest's "Hamlet" is a magnificent piece of reading, and if we could be satisfied with it merely as a reading, it would be an eminently successful performance. Mr. Murdoch, although his talents are best shown in the line of high comedy, is an eloquent and scholarly "Hamlet," and Mr. Davenport plays the part with an intellectual power and a poetical feeling that, in our estimation, entitle him to the first rank among the representatives of the character at the present day. Mr. Booth, by entirely remodelling the business. has presented the public with a "Hamlet" that has the claim of novelty, and that is intrinsically a very beautiful and artistic representation, at least so far as its outward characteristics is concerned. We do not allude now to Mr. Booth's presumed personal fitness for the part, upon which his admirers dwell so particularly, but to his manner of performing it. Mr. Booth is not a man of much intellectual depth, but he is a thoughtful and studious artist. His "Hamlet" has the very great merit of being picturesque and poetical. He does not bring out the grace and beauty of Shakespeare's poetry in a manner equal to Mr. Forrest or Mr. Davenport, but he does give a poetical personation that is in every way worthy of all the applause it has received from the most judicious critics. Simply as a piece of mechanism, it is superior to the effortof the other five actors we have named; and although it is within the range of possibility that we may see a greater "Hamlet" when greater actor than Mr. Booth arises, it is doubtful whether we shall see a representation of the character that will afford so much real pleasure to so large a number of intelligent people, or that will in every respect, except the very highest, be entitled to such hearty commendation. That Mr. Fechter will succeed in unsettling the popular estimate of Mr. Booth is extremely doubtful, and it is even more doubtful whether he will make as favorable an impression on the

both in Europe and in this country received the heartlest commendation for his "Ruy Blas" and his "Legardere." In all these parts the picturesque element predominates, while poetry and intellect are unknown quantities. We stated above that Hamlet might probably be played as a melodrama merely for the sake of its pleturesqueness and its fine stage effects, and it is just in this manner that Mr. Fechter does play it. A person who had never read Hamlel, and who had never heard that the leading role was one of the most profound and intricate creations of the human intellect, would probably esteem Mr. Fechter's "Hamlet" a very interesting and entertaining performance, although if he possessed a reasonable amount of good taste he would object to the shoutings and bellowings and furious gesticulations that disfigure every scene, and that turn some of the most impressive and poetical passages of the sublime tragedy into a miserable burlesque. Mr. Fechter is a portly, well-conditioned gentleman, with a rather unpleasantly expressive face. He dresses the part with great good taste, and his blond wig, which has been the subject of so much controversy, we consider an attractive innovation. The utterance of the first line of his part

"A little more than kin, and less than kind," grates unpleasantly on the ear on account of the foreign accent and the habit the actor has of running his words together without any attempt at emphasis. This unpleasant impression is increased by the soliloguy which follows the exit of the "King" and 'Queen," when Mr. Fechter shouts until he is hoarse, and gesticulates like a Bedlamite. These characteristics of his acting are continued through the entire play, and are only abandoned at times for a jaunty, semi-facetious style that is even more disagreeable. Occasionally there is a touch of genuine pathos or a gleam of humor that is the more grateful as they are unexpected, but for the most part Mr. Fechter's blusterous manner is the very opposite not only of the popular ideal of "Hamlet," but of the character which Shakespeare has outlined with sufficient distinctness that it is impossible for any artist to mistake it as Mr. Fechter does except wilfally and for the deliberate purpose of doing something that will create a sensation on account of its singularity and strangeness. After the play scene "Hamlet" is worked up to a high pitch of excitement, and he raves with hysterical energy, and this is the point in the drama that makes the largest demands upon the physical powers of the actor. Here Mr. Fechter outherods Herod; he bellows not merely until he is hoarse, but until he absolutely loses all command of his voice and becomes incapable of uttering an intelligible sound. We doubt whether a single person in the audience could distinguish a dozen words in this whole scene, and yet in the very same act Mr. Fechter speaks "Hamlet's" advice to the player in a charming manner, that seems to indicate that he knows and has weighed the value of the words he is uttering. It must have struck every thoughtful person in the audience as astonishing that the actor could not apply to himself the finest criticism on the art of acting ever written. In this advice of "Hamlet" to the player is contained the most exact and perfect description of Mr. Fechter's style that we can offer. If Shakespeare had seen this actor play "Hamlet," he could have said with even more propriety than he did, "O, it offends me to the soul to hear a robustious periwigpated fellow tear a passion to tatters, to very rage, to split the ears of the groundlings; who, for the most part, are capable of nothing but inexplicable dumb shows and noise," or further on in the same speech, "O there be players, that I have seen play-and heard others praise and that highly-not to speak it profanely that, neither having the accent of Christians, no the gait of Christian, Pagan, nor man, have so strutted and bellowed, that I have thought some of nature's journeymen had made men and no made them well-they imitated nature so abomi nably." These words are a criticism and a con demuation of Mr. Fechter's "Hamlet" more emphatic than any we are able to pronounce. It would be unjust to this actor, however, to leave the impression that his personation of thi part is wholly bad, or that there is nothing in i that cannot be praised in the warmest terms In portions of the play he marks the peculia mental condition of "Hamlet" with fine art that we have never seen equalled, apart from som of the uppleasant peculiarities of style that ar apparent in even the best portions of the per formance. The scene with "Ophelia" in th third act, which most actors find so difficult, i exquisitely played by Mr. Fechter, and the sam may be said of his interview with the "Queen, although here there is too evident a striving for mere picturesqueness and stage effect. Th scene with "Ophelia" has never been bette played upon the Philadelphia stage within th memory of the present generation of playgoer but the closet scene with the "Queen" has bee done, and much better done, in all essentia particulars, by all the four great America actors whose names we have mentioned in th article. As a work of art, Mr. Fechter's "Hamlet may be compared to the wonderful production of the pre-Raphaelite artists who, some fiftee years ago, kicked against the conventionalitie of the academies, and excited mingled feeling of amusement and disgust in the minds all beholders. The works of the leading pro Raphaelites possessed merit, very great meri and some of them genlus of no common orde They were so overladen, however, with pa pable absurdities and unnecessary extrava gancies that many persons were unable to s any good in them at all. It is thus with M Fechter's "Hamlet." Our best actors can lear something from it, for the man is a true artis if he does lay on his colors with a whitewas brush, and cover up the metaphysical subtletic of a most exquisite poetical ereation with th broad daubs of the scene painter. more critical and thoughtful lovers of the Mr. Fechter is a French melodramatic acto and the school in which he was educated is school of melodrama, light, superficial comed and burlesque. It has never shown any affini for genuine tragedy, and the production of great tragic actress like Rachel was only one those exceptional occurrences that serve prove the rule. It may be set down as an n deniable fact that a Frenchman, no matter ho cultivated he may be, cannot play Shakespeari tragedy. The vigorous character paintin and the sublime terror of the Engli dramatist are beyond the range of t French imagination. The imagination Gerome can reproduce with photographic curacy the death of Cæsar or the gladiators the arena, but he can no more depict upon l canvas the metaphysical refinement of "Ha let," the supernatural atmosphere of that su rounds "Macbeth," or the imperial grande of "Lear's" madness, than Mr. Fechter can upon the stage. In dealing with Shakespeare a petitions of this character, and the country tive of the "Corsican Brothers," and he has Frenchman's only resource is to fall back upon

melodrama, and to make melodramas of Shakespeare's tragedies cannot but be offensive to any cultivated Englishman or American. Mr. Fechter's peculiar accent, or accents, for he has two, one picked up in Paris and the other in London, produce a somewhat ludicrons effect at times, and are very unpleasant at first. The audience soon gets accustomed to this defect, however, and it only merits a passing notice, as

it has nothing whatever to do with the real excellencies or defects of the performance. Mr. Fechter is supported by Miss Carlotta Leclerca, a lady of propossessing appearance, who acts some portions of the part of "Ophelia" very much in Mr. Fechter's manner. Some of her attitudes, gesticulations, and grimaces are utterly beyond comprehension. Miss Leclercq, however, plays the mad scenes finely, and proves herself thereby to be an actress of real ability.

Mr. F. C. Bangs, another supporter of the 'star," gave a spirited performance of "Laertes," and the leading members of the company rendered the principal remaining characters in an acceptable style, the "Claudius" of Mr. Morrison and the "Polonius" of Mr. Balley being particularly entitled to commendation.

The City Amusements.

THE PAREFA-ROSA troupe will perform Flo-tow's opera of Martha at the Academy of Music this evening. Weber's Oberon will be produced to-morrow.

AT THE CHESNUT Mr. Vining Bowers will have a benefit this evening, when he will pre-sent the comedy of *Everybody's Friend*. The character of "Major De Boots" will be played alternately by Mr. Bowers and Mr. E. E. Hulfish. The performance will conclude with the drama of Tom King and Dick Turpin. Mr. Bowers has labored faithfully to please the public, and we hope that his benefit will be a brilliant success. AT THE WALNUT Mr. Charles Fechter will

appear this evening as "Hamlet." The drama of Not Guilty will shortly be re-vived at this theatre, with all its original effects. This plece has been the subject of a lawsuit in Cincinnati, and yesterday the United States Court decided that the right of performance was vested in Thomas J. Hemphill, of Philadelphia, Manager of the Walnut Street Theatre, and an injunction was granted against R. J. Miles, of the National Theatre, Cheinnati, enjoining him not to produce it at his estab ishment. AT THE APCH Lotts will appear this avaniar

AT THE ARCH Lotta will appear this evening in her new drama of The Little Detective. AT THE AMATEURS' DRAWING ROOM the

French Comedy Company will perform Octave Feuillet's comedy of Dalila this evening. AT THE ELEVENTH STREET OPERA HOUSE an attractive minstrel entertainment will

given this evening. AT DUPREZ & BENEDICT'S OPERA HOUSE a fine programme of minstrelsy is announced for this evening.

SIGNOR BLITZ and his son will give a magical entertainment at the Assembly Building thi evening.

THE PANORAMA of "The Pilgrim" will be ex hibited this evening at Concert Hall. THE BAPTIST HOME is an institution nearly completed, in West Philadelphia, to be used a a retreat for aged and infirm members of the Baptist denomination. The lady managers of the Home now announce a grand concert, to take place at the Academy of Music, on Satur day afternoon, the 19th instant. Tickets can b had at No. 530 Arch street.

SPECIAL NOTICES. BOYS' Rep CLOTHING, BOYS' CLOTHING, BOYS' CLOTHING, BOYS' CLOTHING,

NEW SPRING GOODS FOR 1870.

CONARD. COOPER

\$1.00 SILK POPLINS. \$1.50 SILK POPLINS. PEARLS, MODES, GREYS, GREENS, BLUES, BROWNS. \$2.00 SILK POPLINS. 55c. POPLINS. 50c. PLAID POPLINS.

BLACK DRESS GOODS.

WIDE DELAINES. TABLES E. BATTESTE. ENGLISH BOMBAZINE. BEN'T BORASEN. MOHAIR TANINE. SELL BERNANI, BEC.

WHITE GOODS, LINENS, Etc.

500 pieces New White Goods. 60 pieces Elegant Table Damasks. 200 dozen Napkins, \$1.00 to \$7.50 per dozen. 300 dozen Towels, \$1.20 to \$12.00 per dozen. 100 pieces Shirting and Fronting Linen. 150 pieces Diapers, all the widths.

WOOLLEN GOODS.

Union Meltons, 45c., worth 60c. Cassimeres, 60c., real value 75c. Cassimeres, 85c., real value \$1.10. Double and Twist, \$1.00, worth \$1.20. Black Cloths and Docskins, \$1.00 to \$5.00. Blue and Brown Coatings.

N. B .- Remember the stock is all fresh and based on Gold at present rates.

COOPER & CONARD.

S. E. Corner Ninth and Market.

	Meyer von Bremen, A. Achenbach,	Schreyer, Herbsthoffer,	Zamacois, Desgoffe,	Plassan, Escosura,	Caraud. Pecrus,
y is e of ior re	O. Achenback, Carl Muller, Hildebrandt, Vautier, Amberg, Toussaint, Bensell, Carl Becker, Lejeune, Herzog, Kuwasseg. Paul Weber, Carl Hoff, Grasse, J. H. L. De Haas, Flamm, Klombeck & Willems,	On THURSDAY as 10 and 11, at 7% of and most important ever shown to the entire importation of will be sold withou Mr. CHARLES F. H sold on account of business connected The Faintings as sold at the HASELTY No. 1125	clock, will be off collection of OII Philadelphia pu of Messrs. BAILE t reserve, togeth ASELTINE, which an early departur with his house.	NINGS, March ered the finest PAINTINGS blic, being the Y & CO., which er with that of h must also be refor Europe on ion and will be BRIES , REST.	Bakalowicz, Ferrandiz. Hamilton, W. I. Richards, Nicholson, Ramsey, Reimer, Tait, Lanfant de Met Raupp, Accard, Lassalle, Jacobson, Brendell, Hoguet, Hamman, Dieffenbach.
	Brillouin. Baumgartner, Bosch.		Arntz, Heng sbach, Scipel.	Ealentin, Paulsen, Kollitz.	Otto Meyer, Kraus, Gesselschap

IN THE State Legislature yesterday, "Mr. Davis presented forty petitions in favor of keeping Independence Square sacred as a public green forever." If a vigorous effort were made, we have no doubt that the signatures of at least three-fourths of the citizens of Philadelphia could easily be obtained to

drama. The debut of an actor who promises to give a new conception of "Hamlet" is an event of great interest, and Mr. Fechter was complimented last evening by an audience that represented in an eminent degree the culture and artistic taste of Philadelphia. This artist comes to us with a distinguished reputation that entitles him to a respectful hearing and a careful estimate of his merits and defects. If he can throw a new light on such a complex and difficult creation as "Hamlet," he may be set down without hesitation as a great artist, but if he merely attempts to be original by playing it differently from everybody else, then we may well doubt whether he is likely to improve upon the traditional manner of representing the part. If we have read Mr. Fechter's record aright, his chief Europeau celebrity is as a graceful and picturesque melodramatic actor. He was the first representa-

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8.		GALLERIES THRON	GED DAY AND EVENIN
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r- 10	THE HAHNEMANN OF PHILADELPHIA, AT THE ACADEMY OF MUSIC, WEDNESDAY, March 9, 1870, st 12 o'clock M. Doors open as 11 o'clock. PROGRAMME.	I have brought you She From Winchester down	to save the day!""
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•"	(Kntrance of Trustees, Faculty, and Students.) Pray: F - By Roy FDWARD W. APPL&TON. Hymn. "A mighty fortress is our God."	Open from 9 A. M. to 6	P. M., and from 71% to 10 P.
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t"	AMERICAN ACADEMY OF MUSIC.	painless extraction of t	eeth. Office, No. 911 WAL
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08	PROF. HENRY MORTON'S	March 12, at 12 o'clock M	. Valedictory Address by
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18-	On MONDAY EVENING, March 14.	CITY COM	MISSIONER'S OFF.
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al-	to the extraordinary demand for sets on the occasion of its first delivery. Professor MORTON has consented to repeat the above Lecture for the benefit of the FRANK- LIN INSTITUTE.	that all Koopers of Ho	pproved April 20, 1858, requirels, Taverna, Restaurants
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5 A	THURSDAY EVENING, March 10, 1879,	3836	Receiver of Ta
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