## BUSINESS NOTICES.

CLOTHING.

LOWER THAN FOR TEN YEARS.

OVERCOATS.—Fine all wool Chinchilla and Fur Beaver reduced to ..... $18
Of the newest and most stylish cut, extra fine all wool Beaver, which have been sold at ..... $25
A great variety of all styles, some handsome patterns in the city, at ..... $20
BEAUTIFUL DRESS SACKS, the best assortment in the city, at ..... $18
FASHIONABLE all-wool Cashmere, reduced to ..... $15
VESTS for all-wool Cashmere, reduced to ..... $2
EXTENSIVE OVERCOATS in great variety, at prices equally low.
BOYS' CLOTHING, very low indeed.
Our wholesale trade of MEN'S, YOUTHS', BOYS' and CHILDREN'S CLOTHING to be sold at a great REDUCTION in PRICES, which we guarantee lower than the lowest standard, the same cheerful and money saving.
Call and examine our goods and see for yourselves if what I say is not true.
No charge for examining our goods, whether you purchase or not.
A fair test is all we ask.

Half way between { MERCHANT & MINOR STS. } PHILADELPHIA.
FIFTH and CHESTNUT STS. } 518 MARKET ST. } PHILADELPHIA.
AND 638 BROADWAY, NEW YORK.

Almost every day we hear another lady speak in the highest terms of hosiery, lace of opposite, and that they are sold at the popular No. 704 Arch street. We have lots for ourselves, and in fact, there is not a lady in Philadelphia but knows that for the life of us we could not tell a lace from a hosiery store. We only know we sell the best and cheapest, and that we can't help it. Hosiery at 12½ cents and upwards. Lace at 12½ cents and upwards. Such a thing as selling goods at a loss we do not understand, and such them according to the direct purchase price, reserved to us right to the profit, and even we have claims to lief. Everybody who have taken every opportunity to recommend them.

MAGNOLIA WATER.—Perfect in the best imported Gin from Cuba—and sold at half the price. Sold at all the leading Hotels.

Stick & Co.'s and Haines Bros.' Piano Fortes.—Warerooms, No. 1006 Chestnut street. Pianos for sale with the new and beautiful Vox Humana. Every instrument warranted. Also, Pianos to rent. Also—Second-hand Pianos. ..... deb 1 to 1m 3mpd

Gillis' Iron Bitters.
Can be taken at all times as a tonic, and to one's the best and purest. In the compound, No. 1 Gillis' Iron Bitters, Peruvian bark, wild cherry, Pennyroyal, Virginia snake root, and fodder, and by Druggists everywhere. ..... jal 21 m w f 1y

ALBERT H. BIRDSALL & CO.
Manufacturers of
FIRST-CLASS SIGN-TYPE PLATES
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CONRAD MEYER, INVENTOR AND MANUFACTURER OF HARMONIC PIANOS, Jas. Pianos, has received the Prize Medal of the World's Great Fairs, Amphion Piano, Piano Harmonic, Piano Harmonic, and wherever exhibited. Warerooms, 1006 Chestnut street. ..... 12 w 6 mpd

STEINWAY'S PIANOS RECEIVED THE HIGHEST PREMIUM at the last Great Industrial Exhibition, Paris, 1867. Sole agent, WM. GEORGE, 1 BASSIS BLDG., 1006 Chestnut street. ..... No. 1 Chestnut street.

THE CHICKERING PIANO RECEIVED the highest award at the late Fair. ..... 1 BASSIS BLDG.
DITTONS Warerooms, 704 Chestnut street. ..... ed3t.

# EVENING BULLETIN.

Saturday, January 2, 1869.

## THE TWITCHELL VERDICT.

The verdict of "Guilty of murder in the first degree," rendered against George S. Twitchell, last evening, probably took the majority of the community by surprise. That the verdict was in strict accordance with public sentiment there can be no doubt; but our American jury system has been so abused, and the unreasonable prejudice against circumstantial evidence is so strong, that a general impression had gained ground that the jury would disagree. The counsel for the defence conducted their case with the boldness, energy and ingenuity of despair, and it may well be questioned whether Twitchell's case could have been better handled than it was. The fact that doubts were raised in the minds of many whose attention was arrested by isolated fragments of evidence for the defence proves that Twitchell's counsel used all means to save their client. But the case was a desperate one, and no dispassionate listener, remembering the splendid powers of Mr. Mann as a criminal lawyer, and the extraordinary ability which he has so often brought to the investigation and presentation of a case, could fail to be impressed with the fact that the task was felt to be not only a difficult, but a desperate one. Counsel are not bound by the moral innocence of their clients. Their duty is to secure to them, innocent or guilty, their rights under the law, and the law has given to such men as Mann, O'Byrne and Collis labored with an eagerness that led them, at many points, beyond the bounds of prudence, and compelled them to risk the introduction of evidence and the adoption of hypotheses which only strengthened the cause of the Commonwealth, and added fresh conviction to the minds of the jury.

It was no fault of Twitchell's counsel that their defence was transparently weak at many points. It was the fault of their case, not of themselves. The Commonwealth's case was evidently felt to be so strong that the District-Attorney, thought proper to waive a careful prelecture, quietly left the active conduct of the examinations to his assistant, Mr. Hagert, to whom was left the duty of the final argument for the decided ability which marked his course throughout the trial, and which ranks him at once among the prominent criminal lawyers of our bar. Mr. Hagert's closing argument was irresistible; and although he disclaimed the idea that this was an occasion for any display of personal or professional oratory, it would be most unfair to withhold from him the credit which accrues to him, in view of the tremendous force which he brought to bear upon the "prodigious ingenuity" of the defence, and the well-known powers of rhetoric with which Mr. Mann is strong in his client.

There is much connected with this remarkable trial, deserving of comment and criticism, to which we will do no more than to refer at this time. The hazards of our American jury system; the theory of circumstantial evidence; the relations and responsibilities of experts; and receive startling illustrations from this case, and we shall allude to them at another time. The main result of the trial is undoubtedly that a most cool and fiendish terrible crime, whether premeditated or not, has been followed by instant detection, swift prosecution and righteous condemnation.

We presume that the Commonwealth will now proceed with the trial of Mrs. Twitchell. The case against the prisoner already contributes to have proved so much stronger than it was at first supposed to be, that it is impossible for the public to form any just conclusions for or against her wife. The superficial testimony against her, but a few hours, but as we are not allowed either of the theory of the Commonwealth to her share of the results of the trial in that direction, we must for the present be content with the belief that the ends of justice will be attained, and that the community will have no cause to regard as secondary in importance the question of her guilt or innocence.

## REALISTS IN THE THEATRE.

The tendency of one department of the theatre, just now, is towards intense and vivid realism. The people seem to have an eager appetite for scenic effects upon the stage, which represent actual things with often an absurd and unnecessary minuteness of detail. People who can gaze upon ferry boats, locomotives, and horse cars by the hour for nothing, are always anxious to pay half a dollar to witness a scenic representation of illusions of these things upon the stage; and the greater the number of the accessories of real life that are thrown around the central object, the better will be the audience. Managers, quick to detect the popular taste, cater to it with much ingenuity, so that we have steamboats, railway trains, raging billows, conflagrants of familiar buildings and a multitude of others of the things of every-day acquaintance, represented with scrupulous fidelity. And if the incentive only whistles and puffs like the genuine article, if the steamboats glide smoothly and explode boisterously, if the railway cars bump and are admitted by real third girls, hang their hats on real racks, deposit *bona fide* umbrellas on the stand, and take their seats on a palpable sofa, in a common-place parlor, half the play-goers are satisfied to have the drama poor, and the acting worse.

But there is a foundation of reason in this hunger for good counterfeits. While Pre-Raphaelite managers may carry the theory too far in descending to the most trivial details, it is true that the drama is intended to depict real life, in a large measure, and scenery is designed to make the illusion more perfect. It is perfectly proper, therefore, that the painter's and machinist's art should be called into requisition to make the picture as complete as is possible. Shakspeare's companions played without any accessories of the kind, and even cast smooth-faced young men for the female parts; but we venture to say that their performances were poor enough. Garrick played "Hamlet" dressed in a full-bottom wig and the costume of a gentleman of his own time; and in the last century such anachronisms were commonly and common; but even Garrick would have appeared to better advantage if he had worn an orthodox suit of sables, and had arranged his scenery with the scrupulous care and good taste displayed in some of our best theatres of the present day. "Hamlet" certainly could not have dressed as Mr. Garrick did, and the Castle at Elsinore could not have borne any resemblance to the interior of a common English dwelling house. If scenery and costume do not fix the time and place and sentiment of the play, the spectators are troubled with an ever present sense of incongruity, that is not dispelled even by the best acting. The two rightly belong to and help each other. A first-rate actor, costumed correctly and surrounded by scenery nicely in accordance with fact or reasonable probability, affords an entertainment that appeals to the senses and the intellect in the most powerful manner. The difficulty is to obtain such a combination; managers at present seem to have a disposition to make the stage a mere scenic and splendid spectacle—to sacrifice the actor that the painter may be glorified; to degrade histrionism and exalt mechanics. It will be the golden age of the drama, when the gems and jewels of the art are placed in the handsome settings.

While managers are very energetic realists in some particulars, however, they are entirely too artificial in others. There are some conventional stage effects which seem to be regarded as sacred, and not to be touched by the profane fingers of modern innovators and inventors. With all their approach to exact imitation to substance, they have never made any improvement in stage thunder. The same manifest sheet iron is shaken by the prompter, to day, exactly as it was a century ago, and the sound is now, as then, bears not the slightest resemblance to the real thing. A little wet gunpowder is still fizzled off, as a substitute for lightning, even in this time of triumphs of electricity, and the effect is no more like a genuine flash than a shock from a galvanic battery is like a stroke of celestial lightning. Bullet peas still do very impotent service as representatives of rain; moons continue to be made of gilt paper and illuminated by Bengal lights; the lightning will be made, as it is, by the prompter, to strike in the same place, and the thunder will still be made, as it was, by the third girls, hang their hats on real racks, deposit *bona fide* umbrellas on the stand, and take their seats on a palpable sofa, in a common-place parlor;