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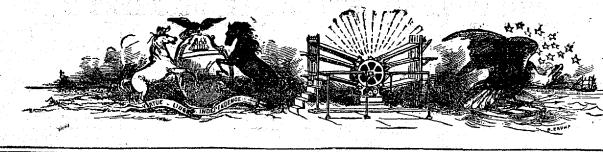
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WEDNESDAY, DECEMBER 29, 1863.

A great actor is the property of a country, and his successes are among its high intellectual triumphs. It was without any exaggeration when Garrick died, that Dr. Johnson said, "his death has eclipsed the galety of nations." A great actor is known to every one, and upon his performances every one is entitled to play the critic. Some of us write about him, some of us speak about him, and some of us give him that most touching of all criticism-the tribute of our tears. For the most part the written criticism is honest, if not brilliant, because every play-goer can at once detect it, if untrue or prejudiced. We once heard a great author say; "Sourrility is the shadow of Fame, and as often precedes as follows it." That author was Bulwer, and his remark/has the weight of an aphorism. With re-spect to Mr. Edwin Forrest, it is singular that he has been assailed in his native town by scurrility, at an advanced period of his brilliant career, and at a time when his powers have ripened into some-thing very close to perfection.

Edwin Forrest.

Unless the actuating principle of the writer be merely malignant dialike of the man, it seems almos mpossible to us that any critic, possessed of the ordinary intelligence current among the more respectable members of the fraternity, can refuse or be so morally blind as not to see the wide difference existing between the Forrest of the present time and est who was admitted by the public to be the greatest American actor, some twenty years ago. At that time he was wonderful—wonderful by his intensity, his dashing power, his superb manhood, his fine voice, and his noble presence. This made him a great artist. He might have many faults, but these were obliterated from the mind of the spectator by his many dashing many faults. for by his many and dazzling merits, which were even the more striking from the comparative blem-ishes with which they were mingled.

The artistic career of Edwin Forrest has now, however, made a great stride in advance. He has

polished, refined, and completed his style. It was said of Garrick, who was several years older than Forrest when he retired from the stage, that in his latter seasons, he acted better than ever, and the fact that he never, even when a master in the art, ceased to be a student, explained the cause. The same may be said, and even with more truth, of Edwin Forrest. There is no living actor half so studious as himself. His mind, always under thorough selfcultivation, has matured in later years, and the effects are apparent. He is so near perfection as an actor, that it is impossible to be so attracte by his excellencies now as we might have been when contrast made them more palpable. This may seem a paradox, but it is a truth. It is only by comparing the exceeding variety of humanity, which he offers us upon the stage, that we are enabled in any way

to arrive at a full appreciation of his merits, and to assert our undoubted opinion that he is the greatest artist who has trod the American or the European stage, during the last thirty years—if we, perhaps, except Frederick Le Maitre, whom we may be disposed to admit to the same eminence, in large measure upon the same grounds. Fully to appreciate the various power of Mr. For-rest cannot be done by examining him in any single character. We have therefore waited until his engagement is nearly completed, and have carefully atudied him in eleven different characters—Richelieu, Damon, Richard III., Hamlet, Olhello, Virginius, Mac-beth, Lucius Junius Brutus, Febro, Jack Cade, and Learof these, perhaps, his Lear, his Othello, his Macbeth, his Richelieu, and his Damon are the greatest, but there is comparatively so little difference in excellence between his Hamlet and his Othello, his Vircept to us for noting that difference, which, after all, variation in the bodily means at his disposal for each special embodiment. Take, for example, as an instance of that various humanity to which we are alluding, the strong contradistinction made evident in his acting between the Othello, the Richard, and the Macbell of Shakspeare, not by the mere words of the poet, but by the positive intent of the artist. We do not take Lear, because it is less various, and be cause the age of the character removes it more-

thoroughly from legitimate comparison with the others. Age is so powerfully, per se, the opposite o middle years, that any one who embodies it fairly. would be able to preserve the outside evidence of this variety, and it would be as difficult to point out its want, as it undeniably would be to assert its exist-ence in mere words. In the other Shakspearian characters, however, we have a legitimate ground to go upon: the more evidently legitimate because Mr. Forrest's study has induced him to give a widelydifferent reading to Richard than that which has ever before been taken by any Shakepearian actor. There is another point worthy of attention, as confirmative proof of what we have here stated. Great histrionic actors have rarely achieved such a omparatively equal excellence as that exhibited by Edwin Forrest in his various characters. We remember that Edmund Kean's Othello and his Richard were undeniably great, but that his Hamlet was com-paratively bad. Macready's was even worse, while

his Othello was very inferior to his Macbeth: John Kemble's Hamlet was his greatest Shakspearian character, if we may judge from contemporary cri-The almost even excellence, in so many of his great parts, to which Edwin Forrest has attained, contains in itself a strong assertion of his right not f the last few years, but registers a positive claim to the highest position, as an artist, in all historicic history to which the slightest degree of faith can be attached. To be, at the same time, a great Humber of the control of the con and a great Othello, even granting a difference in the excellence of the two parts, argues that the actor possesses, to a larger extent than common, that in-tellectual adaptability without which it would be impossible for him to represent two such widely different men. Slightly deranged, a philosophic dreamer, without the capability of sustained action, energetic only by immediate impulse, the Danish Prince differs widely from the passionate, powerful, one purposed, and sublimely simple nature of the Moor. In grasping these two opposite characters as completely as Edwin Forrest has done, he has displayed an intellectual strength of the highest order

approaching very nearly to that subtlety of intelli.

gence which is but rarely coupled with genius, but when coupled with it, makes it a genius of the This subtlety of intelligence he develops in his wonderful rendering of Richard, as widely opposed a character to both or either of the others as could well be presented to us. For the physical nature of Richard he has preferred Horace Walpole's " Historie [Doubts" to Shakspeare's delineation of the man, but in portraying him intellectually Edwin Forrest has simply depended on himself. He paints Richard with atrong and vigorous execution, as a crafty and cruel hypocrite, with a positively unequalled subtlety of touch, rendering his hypocrisy frank and pleasant to the outside observer and coloring it with a comedy of which he offers no example in Othello, and but a vague suspicion in Hamlet. His love scene with Lady Anne is a marvellous piece of acting, which exceptts from the character as a worthy pendant to the mad scene in Lear. It was, probably, much more easily, although more recently perfected by him than the latter, inasmuch as the est named was the result of careful and minute study. while the former is simply an effort of pure cultured genius, which is as positively real as stage simula-tion ever can be. But this difference in character of the three extends even to those points in which a man of strong passion as well as Othello. He is a

pressed in Richard under the vest of his craft. It is addressed to other objects than Othello yearns for. It is bold and crafty. Othello is brave and honest. This is wonderfully discriminated by Mr. Forrest. The philosophy of Hamlet is reflective and uncertain. colored by study and lunacy. That of Richard is worldly and practical, subjected by him to his immediate ambition. Here Mr. Forrest, as an artist, is truly admirable. In *Hamlet*, his philosophy is imculsively given to the audience. In Richard, it is Let us look at Macbeth, reaching, as Richard oes, at the Crown. Most of our modern actors vary the two but little in their manner, without follow-ing the line of difference made between them by the great dramatist. This difference was in the intel-lectual strength of their natures. Richard is the tool of nobody. Macbeth is but a plaster in the rest mark out the two natures. You trace Macheth's indecision of purpose in his very manner. His entrance in the first scene is characterized by it. The

breaking off from his friends—his return to himself when addressed by them—his interjectional reveries

when addressed by them—his interjectional reveries
—his uncertainty of action, are all as they are given
to us by Shakspeare, but scarcely such as we might
have expected a man of iMr. Forrest's physical
temperament to embody. In Richard the ambition is ositive. He does not reason of the acts which he ommits. Hence, here the artist's actions are positive. When he commits or orders one of these deeds which tend to secure his desires or objects, it is done at once. The positive decision of the man is translated by the actor, whether it be in the passion ate command or the sneering jest, by the calculated impulse of the man. Let us look at three of Mr. Forrest's other characters: Richelieu, Lear, and Febro. How does he translate the wily craft, the pitilessness, and mocking tenderness of the first. He renders this in so human a manner, with so little of that electrical power. manner, with so little of that electrical power which he displays in some of his other parts, yet with so rare an excellence that we might be disposed to believe it his greatest impersonation of Age, were it not that we had seen him in Lear. The broken yet gigantic power of the old king, displayed in his fearful curse upon Goneril, is overwhelming, and gives us a new reading of the possible power of an aged and almost worn out man. His Lear 18 38. ragely straightforward and honeat. In the first scenes he sweeps the spectators along with him in his passion and his rage. When maddened by the injuries of his unnatural children, he still is artful and clear. His very actions are unmistaltable indi-cations of his thoughts, and the last and greatest

scene of the tragedy, as acted by Mr. Forrest, de-serves to stand alone as a picture of suffering age in BRASS STENCIL ALPHABETS

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rest's Febro. Here we have hale but henorable a ge -plain, outspoken, and sincers. There is none of the joularly dissembling craft of Richelles; none or the ferocious passion of the self-discrowned British monarch. It is an humbler histrionic picture ione the less perfectly true and real, although less We ought not omit, in speaking of Lear, to con

trast his madness with the partial lunacy of Hamlet. In the old King reason is entirely dethroned. He has lost the capacity of being aware of his deciency. In the Danish Prince this is not so. He is but partially and temporarily insane. Mr. Forrest marks this with true and rare artistic skill, and it ought to be accounted his greatest triumph; for no artist save himself, through his study working with his genius, has been able to give us two such marvellous translations of insanity, so different yet so true. These alone ought to silence the unworthy bitterness which marks the positively false criticisms of some of our smaller contemporaries.

The limited space at our command, at this season, permits us only to indicate the fair way of estimating the degrees and excellence of Mr. Forrest's genius, but we have attempted to point out the means for doing so, in a mode which, we hope, is something more critical than the ordinary criticiem, of eulogy or abuse, which contents itself with

cies or imagined defects of this great actor. Publications Received. F. LEVPOLDT .- 1. Mother Goose from Germany, illustrated from Designs by Ludwig Richter and others. [This is a charming book for young people J. B. LIPPINCOTT & Co.-Held in Bondage, or Granville de Vigne, a Tale of the Day. By "One da," 2 vols., 12mo. [A story of Modern English high life, evidently written by one who is familiar with the scenes and characters he describes. ]

FROM LITTLE, BROWN, & Co. (through Ashmead & Evans).—1. Selections from Jeremy Taylor. 2. The United States Sanitary Commission: a sketch of its purposes and its work. 3. Hints for the Nursery, or the Young Mother's Guide, by Mrs. C. A. Hopkinson. 4: Scenes and Thoughts in Europe; by George H. Calvert, author of "The Gentleman," two volumes, 16mo. [All of these are variously good. Mr. Calvert's recollections and impressions of foreign travel especially so.]

HARPER'S MAGAZINE FOR JANUARY .- Harpe opens he year with a truly brilliant number, containing a variety of first class articles. All, except the continuation of Mr. Trollope's novel, are original papers. There are nearly forty engravings, very

The Schleswig-Holstein Question.

Copenhagen, Saturday, Dec. 5.—The following proclamation of King Christian to the Holsteiners has been published to day: "The order of succession of the Danish monarchy was intended to be a labor of peace, undertaken by us without personal ambition, in the hope of serving the country. It has been accepted as public European law because the integrity of the Danish monarchy was recognized as being a necessity to European peace. Opposition, under the mask of founded hereditary claims, has, however, been raised against the measure, purposing the dismemberment of the Danish monarchy. This opposition has also gained ground in Holstein, calling forth excitement and doubt. The maintenance of the monarchy is one of our most important duties. As a ruler, we cannot suffer officials to foster a position, and are resolved to put down insurrectionary movements with armed force. The endeavor of many years to bring about an understanding upon the constitutional relations of the monarchy have not been attended with success. While, however, we intend to give to the territories belonging to the Confederacy an independent position in the kingdom which has already been accomplished with the remaining portions of the monarchy, we hope that when Holstein finds herself contented in constitutional freedom and the pretext for foreign intervention is thus removed, she will voluntarily decline nearer connection with the remainder of the country." The Schleswig-Holstein Question.

proof must out has also occur issued by the Landau-gers, thanking them for not having been led by from their duty as subjects in spite of over-es from without. The Capitol Extension.

(From the Washington Chronicle.)

We publish to day in full the report submitted to the Secretary of the Interior by Mir. T. U. Walter, such the secretary of the Interior by Mir. T. U. Walter, such the secretary of the Interior by Mir. T. U. Walter, such the secretary of the Capitol extension. The cost of marble from the Lee quarries in Massachusetts has been \$393,777; the quantity being 20,288 cubic feet. For seventeen monolithic shafts from the quarries in Baltimore county, Maryland, \$64,400 have been paid. The cost of all the marble used in the interior of the building, including Italian, variegated, and fancy, has been \$155,338. Of the two latter kinds, about \$30,000 worth that will not be required lies in the grounds and workshops of the Capitol. The amount paid for cutting shid setting marble during the year was \$156,162; the total amount paid for this branch of labor from the beginning of the work up to the present time, \$1,528,911.

The walls and cellings of the halls and stairways of the principal attic stories of the north wing have all been painted in flat tints, and prepared for greater ornamentation hereafter, should it be deemed necessary. The same plan will be pursued in the south wing. It has been determined to postpone the freeso painting of the Senate post office and other rooms. The fine group of statuary, designed by Crawford, representing the Progress of Civilization, and the two statues representing Justice and History, executed in Italy, from designs by the same artist, are in their places. The plaster models for the eastern door of the north wing, by Rinehart, from designa by Crawford, have been shipped from Rome, and are due in New York. The bronze castings from them will be executed in this country. The group representing the Progress of Civilization is placed in the tympanum of the pediment, and the statues of Justice and History over the front door and the bronze door, ordered for be south wing, have not been commenced that, if the models for a bronze door, or The Capitol Extension. were \$6,399,909. The interior of the new dome is to be lighted by

The interior of the new dome is to be lighted by Gardener's electro magnetic gas lighting apparatus. The great difficulty of obtaining iron, and the still greater difficulty of finding men who can be trusted with the handling of such immense masses at such a fearful height, are assigned as the reasons for delay in the work. The contractors could employ four times as many men as they now have. The expenditures upon the dome from October 31, 1862, to October 31, 1863, were \$180,649, leaving a balance in hand of \$111,341. The Great Prize Fight. The Great Prize Fight.

(From the London Spotting Life, Dec. 6 1)

Heenan's friends are wonderfully sanguine, and there can be no necessity for disguising the fact that Sayers has a large pecuniary interest in the success of the Benecia Boy. Nor will King lack a formidable friend, as Mace will be at his side, eager for the welfare of his former opponent, whose triumph will reflect some additional lustre upon himself.

The stakes (£2,000) for which the men contend are of princely amount, but even that sum has been cast into comparative insignificance by the enormous wagering that has taken place upon the result, thousands and thousands of pounds having been invested throughout the country.

KING "GOZE IN." TO WIN. KING "GOES IN" TO WIN.

The condition of the men is thus described in the same paper:

Heenan, it is well known, is probably one of the finest specimens of a man that ever stood in the prize ring. When he divests himself next week he will weigh about fourteen stone, and his present width round the chest is forty-six inches. King will probably weigh nearly thirteen stone, and his width of chest is some four inches below that of Heenan. Equally developed in their muscle, and herculean in contour, without coarseness or "lumber," they will stand together next week in all likelihood two of the most remarkable men that ever encountered in the annals of pugilism.

The relative height of the men is familiar to the ever encountered in the annals of pugilism.

The relative height of the men is famillar to the public. Heenan stands six feet one and a half inches, while King has the superiority, and is exactly six feet two and a quarter inches.

King, whom our official ring reporter has this week visited at his training quarters, is, it seems, sanguine of success, and, said the aspiring pugilist, "I rould give all my money and forfeit len years of my life to win this fight." These expressions prove the earnestness and enthusiasm of the men, and guaran-

THE PAYMENT OF COLORED TROOPS.—The ignominious faiture of the attempt of Measrs. Brooks and Cox to cut down the appropriation to which the thorough going war speeches of Messrs. Kernan, of New York, and Strouse, of Pennsylvania, contributed largely, was only surpassed by the ignominious dodging of such men as James Brooks, A. Herrick, and many others on the provise proposed by Mr. Harding, of Kentucky, forbidding the Administration to devote any part of the money to the collistment of negro soldiers. Only forty-one men, of whom a large proportion were of Mr. Harding's school of politics, added to whom were Messrs. Oox, Pendleton, & Co., could be found ready to record their names in favor of a metion the effect of which was to condemn the Administration for allowing men of a certain complexion to fight for their country. Such war Democrats as Messrs. Ward, Odell, Stebbins, Radford, Ganson, Kernan, Winfield, Nehemiah Perry, English, and others, joined the majority in voting down the proviso. Even Fernando Wood availed himself of the advantage he enjoys of being at the end of the roll, and added his name to the majority, from what motive is a matter of much speculation here to night.—Tribune.

CHANGES IN COMMANDERS OF DEPARTMENTS. It is understood that the order was issued to day re-lieving General Schofield from the command of the Department of the Missouri, and appointing Gen. Rosecraps to the command of a new department, comprising all the territory included within the De-partment of the Missouri except Kansas, Colorado, and the Indian territory, which are a rested into a

ROMANTIC.—Alluding to the will of Mr. James H. Roosevelt, a millionaire bachelor of New York city, lately deceased, the New York correspondent of the Boston Post writes:

"The most curious part of the affair is that the only legatee under the will (and the sole executrix) is a lady to whom the late lamented had been several times bett othed; office, even, so nearly married, that the cards were out, the guests assembled, and the expected unide on hand on regle, but the very necessary bridegroom did not come to time. The reason why never transpired, but the couple made it up again. Still the happy day was postponed—as atturned out at eternitatem—but the inconsolable flance was remembered to the tune of five thousand a year for life and the profitable berth of executrix of a million dollar estate. Such is life!" The bulk of the property was bequeathed to found a hospital in New York city.

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NEW YORK CITY.

Correspondence of The Press. ] NEW YORK, Dec. 21, 1868. LITERARY GOSSIP. A sad event, which has just occurred in our city, alls vividly to mind the seemingly fictional days of wi tich Cibber and Johnson wrote, when the haunts of the purest genius were the pothouse and the penn v-lodging, and the work-house, the chilly attis, or that place, least cheerful of all.

- "The worst inn's worst room." the scen e of its final extinguishment in death. For son we time past, a sickly, sorrowful man, with wild, burn tout eyes, an intellectual face, pallid, and disfigu ed with excess; and shabby, uncleanly attire; has a ttracted the attention of citizens in the business part of the city. Sometimes walking slowly through the streets, with the painful laborious gait of one laboring under a debilitating disease; sometimes recili & along from side to side, or pausing to deliver som e srazy, drunken cratton to invistble shapes; there was still that about him, which spoke of a past ge stillty, and of sovial eminance. This man, so far as his own active existence was concerned, was a second Boyce, Otway, or Savage, A men of acknowledge & ability, of fine mental cul-ture, and of much experience in life, he nevertheless sunk to the debas. I plane of the confirmed drunkard, and died the death of a pauper. William H. Graham, was known 's his better days, and in the earlier portion of his caseer, as the proprietor of Graham's Magazine, a publication which bore in its own time a similar reputation to that of the Mtic Monthly at this day. In contributorial list mbraced the names of the most polished native intellects; and its columns were the receptacies of their choicest effusions in all the departments of literature. Mr. Graham was himself a man of expel lent perceptive powers, a good scholar, a facile and appreciative reviewer, and a graceful essayist. Itis ocial connections were no less enviable than was his position in the literary circle, and among his near relations were numbered many identities of social influence and aristocratic standing. Business and other misfortunes overtaking him, however, the magazine passed out of his hands; and apparently without thought or care for the future, he took that headlong plunge into the abyss of ruin

from which he never afterwards could extricate himself. Step succeeding step, brought him to the very purlieus of debasement. Living as best he could. and having no other aim in life than to drug his natural sensibilities and incur a factitious obliviou of self; sitting stupefied with liquor in low grogge-ries throughout the day, and wandering through the streets at night, or drowsing off his weariness in pauper lodgings, poor Graham passed the last months of his life in torment and debasement. In leading a life so terrible and so hopeless of rescue, he was not solitary and the one man of sorrows, unless natural reticence and a cynical, ascetic spirit may have led him to prefer that exaggerated obscurity which knows of no companion. There are cores of others below Graham in the social and atellectual standing he once held in the world who like him, reel through the city night and day, and live in poverty and contumely. On Friday morning he was taken with faintness, while making his way through Nassau street, and, after being taken into a groggery near at hand, expired, a victim to his own folly or madness. The verdict of the coroner's jury, although rendered in the old stereotyped phrase, "Died from intemparance." was a sad and significant commentary upon the weakness of genius, and an exemplification of the poetical maxim, "With the talents of an angel

a man may be a fool.35 The family of Bayard Taylor is to pass the winter in this city, boarding privately in Fourteenth street. Mr. Taylor's actual home will probably be wherever his duties as lecturer may summon him. On dil, new lyrical composition, which is to have a court fool for its hero. It is to be of the same ch which, by the way, is founded upon a legend related by Doctor Doran, in his "Monarch's Retired from proclivities also hold appointments under Mr. Barney, but as a partial list of them has been extensively copied by the press, it is perhaps needless to repeat it here. To those already published may be added, however, the names of Edward F. Stewart, of the Somerset American, and William Oland Bourne, a well known contributor to the leading magazines, and editor of a political sheet, known as The Iron Platform. William C. Bryant was anciently the oncupant of a revenue desk; and James Nack, a favo-

County Clerk's office. Three artistic gems have been recently issued by two of our leading publishing houses, which are worthy of commendation. "The Central Park in Photograph" (Carleton) consists of some fifty views pleton's offer two volumes of larger size, containing photographs from the most celebrated pictures of the Dusseldorf Gallery and private collections. They are perfect treasures in their way, and are meeting with excellent sale. This success indicates most pointedly an improvement in the taste of general buyers, which, heretofore, has seemed to lack somewhat in refinement. The English have always sneered at our lack of appreciation for the elegant and costly, and as far as these adjectives modify the noun, the accusation is certainly well founded. Our native publications have never been slovenly, however much their cheapness may be urged against them; but it is very certain that costly publications, such as our trans-Atlantic cousins delight in, have not until lately, in a comparative sense, been sought after with much avidity. Within a year or so the stocks on our book counter. have indicated this revolution in taste, and not only rare books, but those of the most costly descrip are now being imported to satisfy the growing de-

may be enumerated, which are now on sale at the

house of the Messrs. Nunan, of Nassau street: The

"Macklin Bible." London, 1800. 7 vols., at \$150; "Views on the River Rhine." 1 vol., \$60; "Murphy's Arabian Antiquities of Spain;" "Robertson's Holy Land" (complete); "Illustrations of Hood," by the Etching Club; "Strutt's Dress and Habits of the People of England," by Planche; McIan's "Cog-tume of the Clans;" "Stephens' Entomology;" "Harleian Miscellany," 12 vols., in morocco; "The Physiognomical Portraits;" "Nichols' Izzak Walton;" "Universal Palœography;" "Hayley's Milton," 1794; "Donovan's Works," and "Kingsborough's Antiquities of Mexico," 7 vols. These are but a few of the many magnificent works which are now offered to the public; and it is only proper to state that this enterprising firm has had no reason to regret having assumed the risk of such expensive nearly all illuminated, and resplendant with the very "debauchery of color" and gold.

The collection of Mr. Morrell, of Fulton street, includes the following curious volumes: The Works of Horace, Argentorate, (Strasburg,) John Rheinhardt al Gruninger, 1498, with wood cuts; a Black Letter Bible, by John Bill, London, 1640; Sleidane's Chronicles, London, 1560; an original Black Letter copy of Stowe's Chronicles, Ralph Newberry, 1592, and Lavatre's Works, imprimé á La Haye, 1781 The last contains a scarce and valuable portrait of Washington. He has also a reprint of "The Boke of the Introduction to Knowledge," by Dr. Andrew Bordn, from whose name comes our word "Merrydence of the literary and bibliomaniac proclivities which have started up in our midst, and the day seems not far distant when an extended and assured patronage will authorize our publishers in issuing native productions, upon which all the artistic resources of the country may be lavished, without fear of bankruptcy as a recompense for enterprise. For rare volumes there has always been a small demand; but for costly works, embodying the labors of pen and pencil, little or none. And if the people willingly purchase English publications of class, there is no reason why native productions should not meet with approbation and success; at least, as great. No one can doubt that we possess the ability for book-making in the artistic sense, and judging from present indications, we may yet be able to cast back the sneer of England, and equal,

POLITICS IN COURT. A motion has been made in the Court of Common Pleas for an order decreeing the sale of the New York Express (Snivel and Copperhead), which motion was granted. The plaintiff, a Mr. Clark, and owner of a one sixth interest in the paper, alleges that the disloyal tone assumed in its editorials is jeopaidizing his interest to a serious degree. The Brookees, who are the editors and principal propristhe question of the extent of Mr. Clark's interest in a manner which seems to involve an indefinite charge of forgery against one side, and a charge of indefinite falsehood on the other. Upon the argunent of the motion, Mr. McKeon, counsel for the defendants, eulogized the cause of Copperheadism and the presses devoted to its service, and professed his belief "that as sure as this war ends in the subjugation of the South, the next raid will be on the Catholics of this country. \* \* \* When the knife is taken from the throats of the Southern people, it will be turned to the throat of every Catholic in the North." Mr. Cram, for the plaintiff, replied in a cool, yet earnest manner, and sneered his oppo nent out of forensic existence. Some little feeling was created in the court room at the time, as might it all, paying no marked attention to either side, and at the termination of the discussion, rendered his decision in favor of the motion, thereby tackly admitting the plaintiff's, proposition, that disloyalty in mitting the plaintif's, proposition, that disloyalty in a paper is a good ground for ordering its sale, at the demand of a loyal partner.

This McKeon, of whom our present Mayor, Gunther, is a disciple, is the leader of a wing of the Damocracy, and his appeal to the religious sentiments of the foreign population indicates that pure copnerwisedism has lost asmowhat of its magnetic of the foreign population indicates that pure copperheadism has lost somewhat of its magnetic power, even with these. No more specific and convincing evidence of the straits to which the disloyating reduced, could have been reasonably asked. Even among vagabonds, the geneine, unalloyed article, is held in bad repute, and it requires some pungent spice like this to render it agreeable to their political appetites. The joke of the matter is, that during the riots we were laboring under the apprahension that "the boot was on the other leg."

STUYVESANT.

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UNION PRISONERS IN RIGHMOND.—We take pleasure, says the Washington Chronicle, in publishing the following latter, written in reply to a query made by a citizen of Washington:

Office of the Commissioner of Exchange, Forther Commissioner of Exchange, Forther Street Commissioner of Exchange, Forther Commissioner, Va., Dec. 19, 1863.

Sir: In reply to your inquiry of the 13th instant, you are respectfully informed that the rebel authorities will continue to receive aupplies from private individuals only, for our prisoners in Richmond.

Very respectfully, your obedient garvant.

S. A. MEREDITH,

Brig. Geg., and Com's of Exchange.