## NEW PUBLICATIONS.

BIBLIOTHECA AMERICANA VETUSTISSIMA. A DESCRIPTION OF WORKS RELATING TO AMERICA PUBLISHED BETWEEN THE YEARS 1492 AND 1551. Royal 8vo., pp. liv., 519. New-York: George P. Philes.

The author of this work, Mr. Henry Harrisse, is entitled to the gratitude of all American students. He has given us a really very valuable bibliographical work,—not a mere compilation from previous treatises, but the fruit of his own enthusiastic and persevering researches in private libraries,—researches often pursued amid difficulties and discouragements thrown in his way by jealous collectors, and at the cost of many a long journey; now prosecuted at second-hand bookstalls, and now followed up in the dusty garrets of dilapidated churches, when the thermometer stood below zero. In an elaborate introduction he has set forth many sound principles of bibliography, which, however, he does not profess to have always followed in his own book: but for this the difficulties under which he has been compelled to work plead ample excuse. His *Bibliotheca* includes a great deal more than a mere catalogue, valuable notes and comments being added respecting every work mentioned; so that it will not only prove an important addition to every historical library, but is not without interest to the student of literature and the amateur of literary curiosities.

The mechanical execution of the work deserves more than ordinary words of praise. The publisher, Mr. Philes, and the printer, Mr. Bradstreet, have combined to make the book a credit to American taste and skill, and we have no hesitation in pronouncing it quite equal to the most costly productions of the English press. The luxuriant richness of the thick, cream-tinted, laid paper; the generous expanse of margin; the superb elegance of type of the author's text; and the beauty of the fac-similes of ancient titles, are almost beyond praise; and when we remember that the printing was done on an ordinary cylinder press, such as is used for newspapers and handbills, we are more than ever disposed to compliment Mr. Bradstreet upon his elegant workmanship. We are pleased to learn that he purposes printing a specimen of the work on a hand-press for the Paris exhibition.


## New Publications.

RIVERSIDE EDITION.
HURD & HOUGHTON,
No. 459 Broome-st., N. Y.,
have just published an elegant edition of
MACAULAY'S HISTORY OF ENGLAND.
In 5 vols., crown, 8vo., from new plates, small pica type.
In cloth, cut edges.....$15
In cloth, uncut.....15
Half calf, gilt or antique.....22

FOR SALE BY ALL BOOKSELLERS.

NOW THAT HAWTHORNE IS GONE, Bayard Taylor is the foremost of American Novelists.—[Albany Argus.
THE STORY OF KENNETT.....$2 25
JOHN GODFREY'S FORTUNES.....2 25
HANNAH THURSTON.....2 25
HURD & HOUGHTON,
Publishers, No. 459 Broome-st., New-York.
Sent by mail, prepaid, on receipt of prices annexed.

"HE neither wearies with heaviness nor offends by flippancy."—[U. S. Service Magazine.
THE CRITERION;
Or, THE TALK OF TALK ABOUT FAMILIAR THINGS. A series of Essays by Henry T. Tuckerman. 1 vol., 12mo. Price, $2.
HURD & HOUGHTON, Publishers,
No. 459 Broome-st., New-York.
Sent by mail, prepaid, on receipt of the price.

"The Poems are remarkably sweet, simple and impressive."—[Boston Commonwealth.
"Her themes are commonly those which awake general sympathy, and her style is as clear and simple as it is musical."—[Transcript.
ALICE CARY'S POEMS. Ballads, Lyrics and Hymns. By ALICE CARY. Illustrated on wood from designs by Hart, Herrick, Fenn, Bellows, Perkins, &c. In one volume, 8vo.
Price in extra cloth.....$4 00
Price in full gilt.....4 50
For sale by all Booksellers.
HURD & HOUGHTON, Publishers, No. 459 Broome-st., N. Y.

"The Romance, or rather Tragedies, of which Mrs. Waite's book gives us glimpses, surpass in strangeness and terrible interest the most startling fictions of the day."—[Springfield Republican.
THE MORMON PROPHET AND HIS HAREM.
By Mrs. C. V. WAITE.
With Illustrations. 1 vol., 12mo. $2.
HURD & HOUGHTON, Publishers,
No. 459 Broome-st. N. Y.

DEMOREST'S YOUNG AMERICA.—A new artistic, entertaining and splendidly Illustrated Monthly Magazine, a Museum of Philosophy, Art, Science and Literature, for Boys and Girls. To include the interesting, the good, the useful, and the beautiful, and developed to the capacities of very young America without frivolity or exaggeration.
Yearly, $1 50 each. Additional copies, $1, or five copies for $5. Single copies, 15 cents. A large and beautiful Steel-Colored Parlor ENGRAVING presented with the first or November number, and both mailed free on receipt of the price. Address
W. JENNINGS DEMOREST, No. 473 Broadway, New-York.
November Number Ready Next Week.

THE NEW-YORK
MERCHANTS' DIRECTORY.
Devoted exclusively to the Manufacturing and Wholesale Trade in and adjoining the city.
It embraces all the convenience of a POCKETBOOK, a DICTIONARY and a MEMORANDUM BOOK, with a correct MAP of New-York and its vicinity, including also Brooklyn and New-York Street Directory.
Each business classified Alphabetically and explained in a concise manner for the convenience of business throughout the United States.
Published by
J. HARFORD & Co.,
No. 73 Nassau-st., N. Y.
Price 75 cents, forwarded by mail, post paid.

THE POLITICAL TEXT BOOK.
By HORACE GREELEY and J. F. CLEVELAND.
A new issue of this standard work of reference, comprising PRESIDENTIAL NOMINATIONS and PLATFORMS,
THE QUESTION OF SLAVERY IN THE TERRITORIES,
FREEDOM OF THE PUBLIC LANDS,
Most notable Speeches of Lincoln, Douglas, Bell, Cass, Seward, Everett, H. V. Johnson, &c., &c.
RETURNS OF PRESIDENTIAL ELECTIONS FROM 1836 TO 1860.
Price $1 50.
Address THE TRIBUNE,
New-York.

NOW READY.
AN IMPORTANT AND INDISPENSABLE MEDICAL WORK.
Viz:
AN INDEX OF DISEASES AND THEIR TREATMENT.
By THOMAS HAWKES TANNER, M. D., Member of the Royal College of Physicians, author of "Practical Treatise on Diseases of Infancy and Childhood," "Manual of Clinical Medicine," &c. 1 vol., 12mo., pp. 494, with a valuable Tubular Synopsis, Appendix of Formulæ, &c., &c. Price $4 50.
SCRIBNER, WELFORD & Co.,
No. 654 Broadway, N. Y.

## To Whom it may Concern.

WAR DEPARTMENT, SURGEON-GENERAL'S OFFICE, WASHINGTON, D. C., August 10, 1866.
AN Army Medical Board, to consist of Brevet Colonel J. P. Brown, Surgeon, U. S. A., President, Brevet Lieutenant-Colonel H. H. Wirtz, Surgeon, U. S. A., Brevet Lieutenant-Colonel Anthony Heger, Surgeon, U. S. A., and Brevet Major Warren Webster, Assistant-Surgeon, U. S. A., Recorder, will meet in New-York City, on the 20th of September, next, for the examination of candidates for admission into the Medical Staff of the U. S. Army.
Applicants must be over 21 years of age, and physically sound.
Applications for an invitation to appear before the Board should be addressed to the Surgeon-General, U. S. A., and must state the full name, residence, and date and place of birth of the candidate. Testimonials as to character and qualifications must be furnished. If the applicant has been in the Medical Service of the Army during the war, the fact should be stated, together with his former rank, and time and place of service, and testimonials from the officers with whom he has served should also be forwarded.
No allowance is made for the expenses of persons undergoing the examination, as it is an indispensable prerequisite to appointment.
There are at present 60 vacancies in the Medical Staff, 46 of which are original, being created by the Act of Congress, approved July 28th, 1866.
JOS. K. BARNES, Surgeon-General, U. S. A.

FIVE POINTS HOUSE OF INDUSTRY.—The Friends of the Poor in the city or country having clothing or bedding material of any description to spare will confer a great favor by sending them to this Institution, as garments are greatly needed for the multitude of poor children and others provided for by the House. Bedding is often a great want for the sick out-door poor. Articles will be sent for anywhere in the city, Brooklyn, Jersey City, or Hoboken. Packages or notices may be directed to
F. B. HALLIDAY, No. 155 Worth-st., New-York.

INFORMATION WANTED of WM. HICKS, born in Faresicot, parish of Pembrokeshire, Wales, England. Left in 1835; last heard from about 37 years ago, then a farmer in Dutchess County, New-York. Any information thankfully received by his sister, Phebe Richards. Address WM. H. WILKINS, Sterling Run, Cameron County, Pa.

NOTICE TO THE PUBLIC—That application will be made to His Excellency the Governor of the State of New-York, on the 13th day of September, 1866, for the pardon of JOHN GOODMAN, upon grounds and for reasons which will then and there be presented. JOHN T. MERRITT. August 13, 1866.

## Copartnership Notices.

NEW-YORK, Sept. 19, 1866.
NOTICE of CHANGE of PARTNERSHIP.—AMOS G. TORREY has this day withdrawn from our house, and has no further connection with it in any capacity whatever.
DEMAS BARNES & Co.

THE CO-PARTNERSHIP heretofore existing under the Firm name of REED & COGSWELL is this day DISSOLVED by mutual consent. JOHN A. REED will continue the business at No. 117 Liberty-st., and settle all accounts for and against the firm to this date.
JOHN A. REED,
Oct. 1, 1866. W. B. COGSWELL.

## To Farmers and Others.

GROUND BONE—Pure, coarse and fine—for SALE by PETER COOPER'S GLUE FACTORY, No. 16 BURLING-SLIP.

GUANO.
2,000 tons No. 1 Peruvian Guano.
1,500 tons Bruce's Concentrated Fertilizer.
2,000 tons Swann Island Guano.
In large or small lots, by
GEO. E. WHITE & Co., No. 150 Front-st.

## Dentistry.

A BEAUTIFUL RUBBER SET OF TEETH, WITH PLUMPERS TO SET OUT THE CHEEKS AND RESTORE THE FACE TO ITS NATURAL APPEARANCE, MOVABLE PLUMPERS ADJUSTED TO OLD SETS. WEIGHTED LOWER SETS. FULL NOW OF GOLD, AMALGAM, BONE, &c. TEETH EXTRACTED WITHOUT PAIN, NO EXTRA CHARGE, WITH NITROUS OXIDE GAS, WHERE OTHERS ARE INSERTED.
SPLENDID RUBBER SETS $10 TO $15.
E. BERNARD, D.D.S., No. 210 Sixth-ave., near Fourteenth-st.

## Printing.

CHAS. C. SHELLEY, No. 68 Barclay-st., STEAM JOB PRINTER.—Cards, Circulars, Billheads, Posters, Catalogues, &c., at the lowest cash rates.
CYLINDER PRESSWORK done for the trade.

WM. EVERDELL'S SONS, No. 104 Fulton-st.—STEAM JOB PRINTERS and LABEL MANUFACTURERS.

## Marble Mantels.

MARBLE MANTELS.—The best place in the city to purchase MARBLE MANTELS of the latest designs, at very low prices, is at A. KLASER'S Marble Works, No. 169 East 13th st., near 3d-ave., N. Y. Mantels put up in the country. Cut this out.

MARBLEIZED SLATE MANTELS—Superior in appearance; more durable; half the price of marble. T. B. STEWART, No. 605 Sixth-ave., bet. 35th & 36th sts.

## Stoves, Ranges, &c.

STOVES, RANGES and HEATERS, at R. & J. MOWBRAY'S, No. 62 Vesey-st., opposite Washington Market. Morning Glory, self feeder and base burner; Cosmopolite and other gas-burning Parlor, Cylinder and Heating Stoves; Chief Cook, large oven, first-class stove for wood or coal, and full assortment of Cooking Stoves, Ranges, Farmers' Boilers, &c., &c.


## MUSICAL.

### ED. MOLLENHAUER'S CONSERVATORY CONCERT.

Mr. Mollenhauer has inaugurated a series of musical matinées for the benefit of the students of his Conservatory, which are intended to instruct and elevate their taste for the highest class of music. The first was given in the midst of a pelting storm, but the attendance, nevertheless, was quite large. The programme consisted of Beethoven's quartette in A major, for two violins, viola, and violoncello, which was well performed by Messrs. Ed. and Henry Mollenhauer, Master Bernard and H. Gramm. There was an evidence of the need of constant practice together, but the work in some respects was ably executed. Bach's "Chaconne" for the violin was finely performed by Mr. Ed. Mollenhauer. His tone was firm and pure, and his execution was clear and decided, being almost entirely free from the glissando which is inadmissible in such compositions. It was an excellent performance. Mr. Henry Mollenhauer, in his violoncello solo, surpassed any of his public efforts that we remember. His execution was clear and admirably marked, and he displayed an amount of pathos and sentiment but rarely heard. Mr. Henry Mollenhauer is a first-class artist, and should be oftener heard in our concert rooms.

The pupils of the Conservatory who appeared on this occasion, though extremely nervous and excited, gave evidence of good instruction. The young lady displayed ability, and the young violinist has evidently fair mastery of the instrument, although his playing on this occasion was very much below his general standard.

The marked success of the programme was, however, Schubert's trio in B flat, for piano, violin and violoncello, executed by Mr. J. N. Pattison and Ed. and Henry Mollenhauer. The trio is difficult, both in execution and interpretation, but it was rendered by these artists in a masterly manner, and we have never heard in this city a better piece of concerted playing. Mr. J. N. Pattison especially distinguished himself. Although called upon to play at very short notice, he had thoroughly mastered both the technical difficulties and the sentiment of the work. His execution was firm, brilliant and pointed; his phrasing was admirable, every passage being clearly and understandingly brought out, and he threw into the work fine feeling, evidently the result of thorough appreciation and intelligent study. He played upon a very ineffective German instrument, deficient in the necessary qualities of touch and tone for concert purposes; but his mastery of technique overcame these difficulties. His performance was the cordial admiration of all the professors and critics present. There Conservatory Concerts are calculated to do good service in advancing the taste of students in music.

### ITALIAN OPERA—FRENCH THEATRE.

An American singer, Miss Emily Boughton, has twice appeared at this establishment, in the character of Gilda, in Verdi's Rigoletto. She is a young lady of fine social position, and studies music simply for the love of it. In private life she has a large circle of admirers of her abilities, and the wealth and influence of her friends has secured her an appearance in opera which she could hardly have obtained without them. Miss Boughton has a sweet soprano voice, melodious in quality, a limited compass that is effective, and deficient in the power necessary for operatic exigencies. She has studied diligently, for her ambition to excel is unquestionable; but we regret that we cannot discover in her public performances the evidence of that high ability which alone can secure operatic success. Her vocalization is defective, and her appreciation of time faint and undecided, and she lacks that abandon which is the uncontrollable impulse of genius, and would burst forth even in the novice destined for a marked career. Her performances were ladylike and amateurish, and nothing more. Stage practice may give her more ease, and the advantages of routine, but we doubt if it will develop those high qualities or those physical requisites which alone can secure a successful operatic career.

Miss Emily Boughton appears this evening in the character of Lucia, in Donizetti's opera Lucia di Lammermoor.

### GRAND OPERATIC CONCERT AT COOPER INSTITUTE.

Mr. Max Strakosch announces a grand operatic concert at the Cooper Institute this evening, on which occasion the following artists will appear: Madlle. Mathilde Phodowska, Madlle. Frida de Gebele, Herr Karl Formes, Guisippe Limberti, F. Johin Prume, Bernadus Boekelman and Mr. S. Behrens. Madlle. Plodowska, who is new to this country, is announced as Prima Donna from La Scala, St. Petersburg, Vienna, Madrid, Berlin, and the principal European Opera-Houses, and report speaks very highly of her powers. Signor Limberti is also announced as having received the indorsement of the principal European theaters. M. Boekelman, a pianist, is announced as a cotemporary of the celebrated Thalberg, which is curious, as he is a very young man, but announcements are printed facts too undeniable to disprove. Report, however, speaks very highly of Mr. Boekelman.

The other artists are well known to the public, and the united efforts should make this concert both attractive and brilliant.

Mr. James Wehli has returned to this city after a brief absence in Europe. He has brought with him several new and brilliant compositions. His new fantasia of themes from "Un Ballo in Maschera" is the most brilliant and effective piece he has yet produced, abounding in difficulties which he alone can master, and which he masters in a way that robs them of all appearance of difficulty. Mr. Wehli will start immediately on an extended musical tour, assisted by efficient artists; but it is probable that he will give one grand concert previous to his departure.

Signor Lorini is organizing an Italian Opera Company to give a series of representations in Costa Rica, of which the beautiful and talented American vocalist, Madame Varian Hoffman, has been offered the position of prima donna. This lady was announced and reannounced to appear at the Theatre Francaise, but cabals, jealousies and managerial subterfuges caused such constant postponements that she was compelled to withdraw her name. American artists have a hard destiny to struggle against in America, and especially in New-York.

### THE BATEMAN CONCERTS IN BOSTON.

These brilliant concerts commenced in Boston on Wednesday evening last, and although a tremendous storm was raging the Music Hall was brilliantly attended. The musical critics of Boston are not surprisingly brilliant; they have not a great deal to say, but they graciously accept the unquestionable excellence of Mme. Parepa, who, it seems, is in superb voice, and sings with her accustomed grace, purity and brilliancy. The new artists, Signor Ferranti, buffo, and Signor Fortuna, tenor, were very warmly received and cordially admired, the former especially. Mr. J. L. Hatton is also favorably mentioned.

There are two or three very fair piano-players in Boston, who possibly fill up the measure of their critics' satisfaction. In dealing with Mr. S. B. Mills they encountered an artist of far higher grade, and, if we may judge of the tone of the articles, a decided prejudice was entertained against him. They write of him as they would write of one of their own ordinary players, and pat him on the back with a patronizing air. We know here, where good pianists are as plenty as blackberries, that Mr. Mills has but few superiors in the world. His executive powers are immense, his technique superb, and he is a conscientious, intelligent, and brilliant performer of the great works of all the renowned masters. His position is assured, and will certainly be recognized in every place where local jealousies and personal prejudice do not interfere. Mr. Carl Rosa is very strongly eulogized.

Mme. Parepa will not appear in New-York until the close of October, when the Bateman Concert company will inaugurate Steinway's New Concert Hall, which will be completed by that time.

### MR. AND MRS. HOWARD PAUL AT IRVING HALL.

Mr. and Mrs. Howard Paul commenced a series of their peculiar and popular entertainments at Irving Hall on Monday evening. These artistes have won a brilliant reputation in England, where the entertainments they are now to present to the American public achieved a widespread popularity, being given hundreds of consecutive nights to crowded audiences. Their entertainments are both musical and dramatic, and their talents are warmly eulogized by the English press.

George F. Bristow's opera, Rip Van Winkle, will not be produced until Mr. Maretzek takes possession of the new Academy of Music, when it will be given with all the advantages of a fine cast, new scenery, dresses, &c. Mr. G. F. Bristow has just completed his new oratorio "Daniel," on which he has been at work for two years. We have heard many of the numbers, and from them we hold a high opinion of the work. It is written in a free style, and abounds in sterling beauties. The solos have an unusual breadth of character, and the concerted music is grand and massive in its musicianly treatment. Its production will place Mr. Bristow among the first of oratorio writers. The Handel and Haydn Society of Boston should take it in hand.

A series of entertainments called Parlor Operas will commence in Boston early in November. The company will consist of Miss Fanny Riddell, Mr. Whitney, Mr. Rudolphsen, and Dr. Guilmette. The first opera will be Don Pasquale, and will be given in the Boston Museum Hall, with scenery and costumes.

The company now performing under the direction of Miss Caroline Richings, in Philadelphia, is pronounced to be the most complete English Opera company that has been brought together for years. They will probably visit New-York in the Spring.

English Opera will be commenced at the New-York Theater on Wednesday evening next, when the Doctor of Alcantara will be performed under the direction of the composer, Mr. Eichberg.

### GRAND CONCERT AT COOPER INSTITUTE.

Mr. Max Strakosch commenced his concert season by a concert in Cooper Institute on Monday evening, at which all his concert artists performed. The vast hall was, of course, not filled, but a very large audience was present. The new pianist, Mr. B. Boekelman, after a great difficulty in opening the piano, performed a transcription by Liszt. He has remarkably brilliant execution and considerable power, but his power is more from the arm than the wrist, his style is rather vague, and he lacks in precision. Something must be allowed for a first appearance, but there are radical faults in his treatment of the piano, which nervousness would hardly affect. Mr. Boekelman has certainly brilliant points, but they need harmonizing, by thought and experience.

Signor Limberti has a charming tenor voice, and sings with much taste and expression. He was, however, unable to develop his full powers in consequence of a severe cold with which he was afflicted. Mlle. de Gebele sang well, although her voice hardly possessed its usual clearness.

The new prima donna, Mlle. Plowdoska, is a very brilliant and effective singer. She is evidently an experienced artist, for she manages a voice somewhat worn with masterly skill. We have rarely observed more consummate management. Her execution is clear and rapid, and possesses much bravoura, while her trillo is neat and close, and articulated with a rapidity and sustained with an equality which make it wonderfully effective. She has all the qualities necessary for a successful concert singer, and would no doubt make her mark upon the stage.

Mr. Jehin Prume has fine qualities as a violinist; he has a full, rich, firm tone; his execution is certain, rapid and accurate, and he evidences both passion and expression. It is a pity that he has not corrected that bad habit of swaying to and fro, and marking his points of emphasis with both arms. This habit has become so exaggerated that it would hardly surprise us to see him at some moment of intense feeling, twist himself out of his boots. Carl Formes sang with his usual spirit, but he sang terribly flat at times.

There could not be a worse place for a concert than the large room of Cooper Institute. The sounded dodges from pillar to pillar, is cut up and broken, so that both voices and singers are heard at every disadvantage.

### FRENCH THEATRE.

The third appearance of Miss Emily Boughton, announced for Tuesday evening, is postponed until Thursday evening, when she will appear in Verdi's opera, La Traviata.

## THE DRAMA.

### DAWISON AS SHYLOCK.

That iteration which *Falstaff* found to be "damnable" has very nearly damned the play of "The Merchant of Venice." Yet everybody knows it to be a very beautiful play. Its plot is remarkably felicitous, its characters are well chosen and thoroughly well drawn, and its language is richly freighted with poetry. There is "no offense in it," neither—nothing at which the most fastidious taste could take umbrage. Nobody goes to see it acted, however, in these days, except for the sake of some famous *Shylock*. Mr. Dawison is such a *Shylock*—and hence the Stadt Theater was densely crowded on Thursday evening, when, for the first time during that actor's engagement, "The Merchant of Venice" was presented. It was not presented well. The scenery was bad; the miscellaneous acting was bad; and the *Shylock* was intolerable. It has been casually intimated to us that Mr. Dawison was not well on the occasion, and due allowance must, therefore, be made for the lassitude consequent upon illness. But our objection is not taken against Mr. Dawison's method as an artist—which illness might well have distracted and weakened. It is against his conception of the character that we are constrained to protest; and this we do all the more earnestly because we fully recognize Mr. Dawison's remarkable talents and culture. The stain of mire, as Alexander Smith tells us, in one of his best poems, sits more conspicuous on the captain's mail than on the scarred and dinted man-at-arms. A lesser actor than Mr. Dawison might mangle *Shylock* to his heart's content, without attracting anybody's notice; but a true artist cannot thus sin against Shakspeare and himself, without inspiring a lively sentiment of regret. What then is the defect of Mr. Dawison's *Shylock?* We answer that it is a profound one—one that vitiates the entire performance. A dirty little Polish Jew, solicitous for payment for a suit of second-hand clothing, would be as noble, as impressive, as pathetic a personage, to the imagination, as Mr. Dawison's *Shylock*. He conceives the character—unless we widely misunderstand him, and that we do not believe—as being mainly composed of low cunning, malicious spitefulness, and vindictive cruelty. In his interview with *Antonio*, on the Rialto, he is nothing more than merely a moneylender, a fine looking, bluff old Hebrew, a man-of-the-world, shrewd, skillful, masking a petty hatred. He contemplates *Antonio* as a foe, and would like to get the advantage of him, and injure him. That is all. And this narrow view of the Jew's nature is never expanded in the later scenes. As he commences, so does Mr. Dawison progress and conclude. It is perfectly clear that he has fully settled upon his ideal of *Shylock*, and that whatever he does and says is done and said in accordance with a rigid intention. In this part, as in every part, his skill is never at fault. But there is something greater than the word, in acting—and that is the spirit. What we miss in Mr. Dawison is the deep heart. His mind is always stately and therefore always admirable. But emotion has its rights as well as intellect. If there were, indeed, nothing more in *Shylock's* nature than cunning, and greed of gold, and low spite, and implacable cruelty, he would be a very contemptible creature, and Mr. Dawison would be a perfect embodiment of the poet's ideal. But *Shylock*, in fact, is a very magnificent personage. He is a usurer, indeed; and it is his wont to be inexorable in his dealings with Christian clients; but his nature is deeply passionate, and even poetic. Arrived at middle age, he looks back upon years of persecution and suffering, under which his people have drooped and groaned and borne their heavy burdens; and he has made their wrongs his own. His whole life is a passionate protest against Christian tyranny. At home, in his "sober house," he is austere; in public he is wisely and thoroughly and sternly devoted to the accumulation of wealth. Thus he lives in lofty enmity with a world, that is ever wronging and insulting and degrading his "sacred nation." A direful bitterness, too, wells up in his heart, when he reflects that the oppressor is everywhere powerful. It is this depth of emotion, this bitter pride and resentment, that give him dignity in the pursuit of a revenge which otherwise would seem poor and pitiful. He is noble and pathetic, too, by reason of his own personal and domestic experience. This, with the art of the great poet, Shakspeare has only suggested. We know that *Shylock* loved once—that somewhere on earth is a grave over which the stern soul relaxes and the proud head is humbled in the dust. Nothing can be more tenderly pathetic than his reference to "Leah," and the gift he had of her, when he was a bachelor. We know that his wedded years were happy—from this, and from his great love for *Jessica*. He has had losses and sorrows, and has brooded deeply, ere he comes to that hard and fiery maturity in which we see him—ere he ripens into the representative, not alone of great personal grief and wrongs, but of the grief and the wrongs of a whole oppressed, degraded and suffering people. Holding such an ideal of the *Shylock* of Shakspeare, we cannot think with patience of the *Shylock* of Mr. Dawison. Its superficial merits, indeed, deserve all praise. The costume is excellent. The elocution is delicious. The process of sculpture—if we may be allowed the expression—is wonderfully skillful. But the soul of *Shylock* is wanting. As interpreted by Mr. Dawison, *Shylock* is a repulsive Jew, moving with silver smoothness toward a petty vengeance. As drawn by Shakspeare, *Shylock* is a man of woes and wrongs, great in heart as in brain, but wretched in a treble desolation—moral exile, the loss of wife, the loss of child—rushing frantically to a revenge which yet he may be too great to consummate. Mr. Dawison, however, was vigorously applauded for all that he did in the part, and was often recalled before the curtain, and was honored with the usual floral tributes. There is no doubt of the very great esteem in which he is held by the German population of this city. There is as little doubt of his possession of very great talents. But we are never to forget that, in art at any rate, popularity is no certain test of excellence, and that great talents do not appear to equal advantage under all lights. Mr. Dawison is greatly commended, by the way, for his personation of *Franz de Moor*, which was given on Tuesday. We were not fortunate enough to see it. His next Shaksperian part will, we understand, be *Richard the Third*. In person Mr. Dawison is tall and slim, and is remarkable for a sort of Webster-like head, expressive eyes, and a singularly sweet though not a strong voice. All his faculties are within the perfect control of his will, which appears to guide them as a racer does a high-blooded steed. One would naturally expect the artistic achievements of such a man to be compact and symmetrical; and in this particular Mr. Dawison never disappoints expectation. He is emphatically a man of taste; and that, as Voltaire has told us, is more rare than even a thinker. His *Shylock*, by the way, has already been compared, in the press, with that of another favorite German tragedian—Mr. Bandmann. The temptation to indulge in Mrs. Malaprop's "odorous" antipathy is, under the circumstances, quite natural; but we should have resisted it, had it not been forced into notice. Not to dwell upon the point, however, let us briefly say that Mr. Bandmann's *Shylock*, as we remember it, was as much superior in conception to Mr. Dawison's, as the Jew of Shakspeare is to the Jew of Chatham-st. Execution, however, is Mr. Dawison's strong point; and herein he is unrivaled. Yet he does things, in his personation of *Shylock*, that it would be hard to justify. The complicated arrangement of knife and pouch, for instance, in the trial scene, and the entire mechanical arrangement of that scene, are strangely artificial. All persons in the court are thrust into the background and the corners, and only *Shylock* fills the stage. But, to speak of trivial blemishes is to waste words. We have said enough, in saying that Mr. Dawison is not *Shylock*.

### WINTER GARDEN.

Still the Bnislay Brothers. An entire change of bill, however, is announced. "The Persian Throne" and "L'Echelle Perrilleuse" will be presented, together with the truly startling feat of the "Spiral Mountain." The Ballet, of course, will perform, and M. Henri Agoust will startle the credulous by his tricks of jugglery. The comic pantomime of "The Milliners," will conclude the entertainment.

### NEW-YORK THEATER.

Miss Fanny Young, a burlesque actress from Australia, has appeared here in the extravaganza of "Rum-ti-foodle," and has made a hit with the lovers of fun. The piece was acted, together with "The Fine Old English Gentleman," in which Mr. Mark Smith presented his winning portrait of the country squire. This evening will be inaugurated the season of American Comic Opera. Mr. Eichberg's "Doctor of Alcantara" will be presented under his own direction.

### WALLACK'S THEATER.

One week more of "The Fast Family," which is admirably acted. "The Favorite of Fortune," now in rehearsal, is to follow. Mrs. Sedley Browne has been engaged at this theater—a delightful actress in chambermaid parts, and a valuable accession to the company.

### NEW-YORK CIRCUS.

Mlle. de Berg made her first appearance here last Monday. Mr. Robinson and Little Clarence participate in the performance. Entertainments are given every afternoon and evening. The season has opened prosperously.

### MR. HARTZ, THE MAGICIAN.

This performer has transferred his Living Head and other miraculous appurtenances to Dodworth's Hall, where he will appear every evening, and at a matinée on Saturday.

### BROOKLYN ACADEMY OF MUSIC.

Brooklyn readers are advised that Mr. Tayleure has devised a series of very agreeable entertainments for the Brooklyn public, to be given at the Academy of Music in that city. The Webb Sisters will appear there on the 4th inst., and Mr. John Sefton and Mlle Zoe on the 5th. The former will play Jemmy Twitcher; the latter the French Spy. On Monday next Mrs. Jean Davenport Lander will make her first appearance.

### BUDWORTH'S MINSTRELS.

An agreeable variety of Ethiopian Minstrelsy is nightly presented by Budworth's Minstrels at the Fifth Avenue Opera House. We have often and justly commended these performers, who are the best of their kind now in the city.

### KELLY & LEON'S MINSTRELS.

A new Minstrel Hall has been opened by Messrs. Kelly & Leon, at No. 720 Broadway, where an Ethiopian entertainment is given nightly. The company is large, and the site well chosen, and we dare say the new enterprise will prosper.

## THE AMERICAN INSTITUTE — APPLIED SCIENCE.

The Polytechnic branch of the American Institute met on Thursday evening, September 27. Professor S. D. TILLMAN, the Chairman, said the usual order of business was first to examine.

### NEW INVENTIONS AND DISCOVERIES.

Mr. H. F. WALLING exhibited a new Pedometer invented by a gentleman residing in Massachusetts, who had read a description of Sir William Logan's method of estimating distances during his geological excursions, and thought the process could be simplified by making a little instrument which would correctly count the number of steps taken by the pedestrian.

Mr. S. H. MAYNARD remarked that this device for counting was similar to that for denoting the number of revolutions made by a steam-engine used on steamships.

A Novel Car was next exhibited, in model, which carries its own railway beneath it. The wheels are attached to a metallic band extending around the car lengthwise. Below each wheel is a projection which pressed on the ground and sustains the wheel while the car is passing over it, thus. Be the road rough or muddy, the car is still moving on a rail.

### PETROLEUM.

Dr. J. R. RICH read a very interesting communication directed to the Polytechnic, from Prof. Vanderwide, late of Girard College, Philadelphia, "On the Action of Insurance Companies regarding Petroleum;" the purport of which was that insurance companies had formerly placed all varieties of petroleum in the same class, and insured all kinds of factories and storehouses without sufficient discrimination. He also gave some valuable suggestions regarding the manner of extinguishing petroleum when on fire. If it is in tanks, pouring on water will do no good, but in fact will increase the danger, because the water, being heavier, sinks to the bottom of the tank, and causes the petroleum to overflow and carry a stream of fire to everything combustible around it. The fire must be extinguished by covering the tank; if that cannot be done, let it burn.

Mr. HIRSCH, chemist, did not accept the conclusions of Mr. Vanderwide that petroleum would not cause spontaneous combustion. He thought the experiments must have been on too small a scale. Some time ago he found that petroleum, acting on bone black, greatly increased its heat. He had seen such hydrocarbons, after standing two or three years, turn very dark by the absorption of oxygen.

### SULPHATE OF BARYTA.

A beautiful specimen of this mineral from a vein near Southington, Conn., was exhibited. The new uses to which the mineral is applied in the arts have given it additional interest.

Dr. FEUCHTWANGER said a large vein at Cheshire, in the same State, had been worked to the depth of several hundred feet, and now it yields not more than one-twelfth the amount formerly produced. He had lately visited a vein in New-Brunswick which proves to be very valuable. The principal use made of Barytes or Heavy Spar was to adulterate the Carbonate of Lead.

### LOCAL ANÆSTHESIA.

The CHAIRMAN remarked that the discussion on Petroleum had reminded him that one of its products—Petroleum Naphtha—had been recommended by Dr. Biglow of the Massachusetts Medical College for chilling or freezing, by its rapid evaporation, such parts of the body as are to be subjected to the knife of the surgeon. Dr. Richardson of London had used ether for this purpose in an apparatus of his own construction, exhibited some time ago before the Polytechnic, by which the temperature may be reduced to 6° F. below zero. Dr. Biglow, however, by using a very simple apparatus, a naphtha which boils at 70° F.—the lightest of all known liquids—is enabled to produce a temperature from 15° to 19° below zero. The warmth of the hand is sufficient to raise the vapor in the vial it holds. Its boiling point is 16° below that of ether. Its exact specific gravity is 0.625. He proposes to distinguish this cheap, inoffensive, but highly inflammable, hydro-carbon by the name *Rhigolene*, from the Greek (*ῥίγος*), meaning extreme cold.

### DRAFTS, VENTILATION AND RESPIRATION.

These subjects, intended to embrace all questions relating to the use of pure air, had been discussed at two previous meetings and various methods had been described for carrying off the air tainted with carbonic acid gas exhaled from the lungs and effluvia exuded from the skin, and supplying fresh air without causing too strong currents in some parts of the room to be ventilated. But little new was elicited on these points in the last debate.

A diversity of opinion was expressed as to the number of cubic feet of air required for a sleeping room.

Mr. R. C. OVERTON gave a humorous account of his visit to the oil regions during the greatest rush of speculators to that point, when he successfully tried the experiment of sleeping in a room only 7 feet long.

Dr. FEUCHTWANGER spoke of the excess of carbonic acid found at the bottom of wells, mines and caves, in consequence of its great density—a little more than 1½ common air being one—and described the celebrated Grotto del Cane into which this gas flows, filling it to the depth of two or three feet, so that a man may enter it safely, but a dog carried into it and placed on his feet is instantly killed.

After some further discussion on ventilation the CHAIRMAN submitted the following brief.

### ON THE DRAFT OF CHIMNEYS.

I. The draft of a chimney or flue depends mainly on the difference between the temperature within and without.

II. A tall chimney will increase the draft, because it limits the action of the products of combustion, keeping them in one straight continuous column, and protecting them from the cooling effects of the surrounding air.

III. Too tall a chimney will diminish the draft, because the ascending column is impeded by greater friction against the sides of the chimney, and is cooled to a greater extent by radiation from the outside of the chimney. A new and damp chimney, even if short, will absorb the heat in the smoke, thus lessening the draft.

IV. The higher the heat of the smoke, the greater will be the difference between the temperature, outside and in, and the greater will be the draft *within certain limits*.

V. Too high heat in the smoke will diminish the draft, because, although the velocity of the column may be greatly increased, its volume having also been greatly increased by expansion, the actual quantity of air entering at the bottom will be lessened. The limit to which the ascending column may be heated is about 500° Fahrenheit. Any additional heat beyond this point will tend to diminish the draft. Thus nature interposes a law to prevent too great waste of heat.

VI. A flue of large area or capacity is favorable for draft because the amount of friction of the ascending column is proportionately less.

VII. Too large a flue diminishes the draft, because the smoke moving at a slower rate is longer exposed to a greater surface of chimney, and drags with it a more cold air drawn in through other openings than that beneath the fire.

VIII. A certain quantity of air is necessary for combustion; if it should be entirely shut off from the fire below, and two flues were connected therewith, the air would pass down one flue to supply the fire and the smoke would pass up the other.

IX. Too great a supply of air is detrimental. It dampens the fire, cools the ascending column, checks combustion and lessens the draft.

X. A chimney gradually increasing in capacity from the bottom upward tends to increase the draft.

XI. A chimney flue gradually increased in size from the top downward, for a short distance, will lessen the effect of downward currents produced by gusts of wind.

XII. Wind blowing horizontally generally increases the draft, because any current flowing in a right line tends to carry with it another like current moving perpendicularly to it.

XIII. Wind will retard the draft, provided there are open windows in the room from which the draft is supplied, which are parallel with the course of the wind, for in that case the so-called suction-force of the wind will be greater below than above.

XIV. The best draft and most economical fire is secured by closing air-tight the lower portion of the chimney and every part of the heating apparatus, excepting the damper which regulates the fire, and which, to produce perfect combustion, should admit two-thirds of the air under the fire and one-third above it.

### EFFECT OF CURRENTS.

In the course of the evening, Dr. ROWELL performed a simple but interesting experiment to illustrate the drawing force of currents. Two blocks of wood, each an inch thick and about a foot long, were placed on the table parallel with each other and two inches apart; over this space and on the blocks was laid a paper of the same length. On applying a hand-bellows to one end of this passage and blowing straight through it,