

NEW YORK HERALD

BROADWAY AND ANN STREET. JAMES GORDON BENNETT, PROPRIETOR.

Volume XXXVII, No. 333

AMUSEMENTS THIS AFTERNOON AND EVENING.

- ST. JAMES THEATRE, Twenty-ninth street and Broadway. WALLACK'S THEATRE, Broadway and 120th street. WOODS' MUSEUM, Broadway, corner 23d st. BOOTH'S THEATRE, 23d st. BOWERY THEATRE, Bowery. NIBLO'S GARDEN, Broadway, between Prince and Houston streets. GRAND OPERA HOUSE, corner of 5th and 6th sts. LINA EDWIN'S THEATRE, No. 70 Broadway. FIFTH AVENUE THEATRE, Twenty-fourth street. OLYMPIC THEATRE, Broadway. THIRTY-FOURTH STREET THEATRE, near Third avenue. MRS. F. B. OSWALD'S BROOKLYN THEATRE, OUB. UNION SQUARE THEATRE, Fourteenth and Broadway. THEATRE COMIQUE, 54 Broadway. SAN FRANCISCO MINSTREL HALL, 58 Broadway. BRYANT'S NEW OPERA HOUSE, 241 1/2 Broadway. TONY FACTOR'S OPERA HOUSE, No. 201 Bowery. BOMBERVILLE ART GALLERY, 22 Fifth Avenue.

TRIPLE SHEET.

New York, Wednesday, November 29, 1871.

CONTENTS OF TO-DAY'S HERALD.

- 1-Advertisements. 2-Advertisements. 3-The Prince's Ball: Grand Fete at the Navy Yard in Honor of Alexis, the Beauty and the Chivalry that Gathered There: Diplomatic, War, State Honor and Seamanship on the Light Fantastic; the Fair Partners of the Bionde Prince. 4-The Political Outlook: The Reorganization Scheme and How it is Being Performed; The Democratic Party to be the Reform Party of the Future—Municipal Government—Bedford's Bombshell: The Case of Hagerty and Bauleh, the Alleged Voucher Barbers—the Harbison Court House Troubles—Brooklyn's Democracy: A Visit to the Deputies; Who Were Seen and What Was Said—The Ku Klux Klan in South Carolina—A Ku Klux Klan in Brooklyn—The Indian Shot—The Pacific Squadron—Our City Railroads—Personal Notes—Senator Morton's Speech—Another Shooting Affray—McCallister's Last Leap—Another Kentucky Murder. 5-Europe: Celebration of the Ex-Imperial Emperor's Fete Day at Chislehurst; President Thiers on the Occasion of the Treaty Between England and France; The Tenthour Trial—The Mace—John Pile Fight—The Nuyveeant Residence—The World of the Ladies—Lectures Course—Driven to Crime—Lectures Last Night—Minister Schenck's Washington Residence—Investigating the Cause of the Chicago Fire—Hunting for the Indians in Texas—The Long Island Bible Row—New Jersey and New Hampshire. 6-Editorials—Leading Article, "The Democracy on their Last Legs—Proposition of Mr. Voorhees for a National Convention to Reorganize the Party." 7-The French Executions: The Communists Rosset, Ferré and Bourgeois Shot to Death—The Prince of Wales' Illness—Interesting News from Europe—The Revolution in Mexico—Important News from Cuba—Washington: The Evening States and Town—Miscellaneous Telegrams—Business Notices. 8-Proceedings in the Courts—Indecent Exposure—The Case of the "Cotton" Case—Captivity of Major Hall from Ohio Resolved On—Obituary—Brigham's Land—Miscellaneous Telegrams—The Weather—Shipping Intelligence—Advertisements. 9-Advertisements. 10-Advertisements. 11-Advertisements. 12-Advertisements.

The Democracy on Their Last Legs—Proposition of Mr. Voorhees for a National Convention to Reorganize the Party.

And now comes the Hon. Daniel W. Voorhees, of Indiana, a wheel-horse of the Western democracy, with his universal panacea, as the only thing that can save the sorely-afflicted and fast-falling believers in the unfortunate democratic party. His remedy is a National Convention as soon as possible. He thinks it ought to be held not later than the 22d of February; that the call should be issued by the National Executive Committee; that the delegates should be appointed by State and District Conventions, and that "the business of this body should be to carefully and patiently weigh all views laid before it and to agree upon and publish a clear and definite declaration of principles upon all matters affecting the political welfare of the people and the safety of our free institutions. "This being done, the Convention," he suggests, "should adjourn to a day fixed for the nomination of a candidate for the Presidency." Thus, he thinks, the democracy may be rallied into a solid column, and, in his opinion, "if the entire democratic vote can be consolidated, inspired with enthusiasm and brought to the polls, General Grant cannot be re-elected."

Now, of all the plans submitted for the salvation of the forces of the democratic party this, we think, is the best. It proposes a consultation of all the doctors of the party—allopathic, homoeopathic, vegetarian, electrical and cold water doctors—and that the treatment upon which they agree shall be applied to the patient. To change the figure, the Missouri democrats and all the Blair family propose that the democratic party, as such, shall be withdrawn from the Presidential fight; that the disaffected republicans shall be permitted to come to the front with their ticket against General Grant, and that the democrats, rank and file, shall then give them a lift. The regular democratic old liners, however, have no faith in this proposition to sell their birthright for the doubtful chances offered of a mess of pottage. The plan of the *Staats Zeitung*, of disbanding the democratic organization and of forming a new party upon new men, new ideas, new issues and a new name, comes up to the mark; but as a convention will be necessary for this new birth the proposition of Mr. Voorhees meets the case.

It is in view of a new organization, with a new name and a new equipment out and out, that we recommend the adoption by the Democratic National Committee, Mr. Belmont, chairman, of this suggestion of Mr. Voorhees. Why not? We are informed from Iowa that George H. Parker, a prominent democrat of that State, has published a card, in which he says that "the democratic party as an organization is dead, and that if the democrats expect to resurrect its principles and succeed in 1872 they must abandon the old organization and become the integral portion of a new party." Mr. Parker talks like a man of sense when he says that "the democratic party as an organization is dead." It is, for Presidential purposes, dead as Marley—dead as a door nail. It was dying when the lamented Vallandigham took his "new departure," and that surrender in the last ditch killed it. The fact that this organization is "played out" and defunct is practically admitted by all the leaders and organs of the party with the figures before them of the late elections, including the overthrow of their strong citadel of Tammany Hall.

Sad havoc, indeed, has this year's State elections made of democratic calculations and Presidential candidates. The quarrel among the republicans on Sumner and St. Domingo, with the aid of a few hundred labor reformers, turned over New Hampshire to the democracy in her March election, and instantly a score of democratic Presidential candidates popped up their heads between Connecticut and California. Among them were English, of Connecticut; Hoffman, of New York; Parker, of Pennsylvania; Pendleton, Groesbeck and Chase (Chief Justice), of Ohio; Hendricks, of Indiana; Doolittle, of Wisconsin, and Haight, of California. Nor was there ever before such a crowding of democratic roosters as that which followed their glorious victory in New Hampshire. But the tables were turned in Connecticut, and from that day to this, and from Maine to California, State after State, the demoralized democracy have been routed right and left, down to the grand and awful crash and smash-up of Tammany in our late New York revolution. And so it is that all the regular democratic Presidential candidates trotted out last March have been trotted in again, except Joel Parker, of New Jersey; and so it is that the idea of running the democratic party itself in 1872 against General Grant is generally admitted by its leaders and organs as an experiment which will hardly pay expenses.

The proposition of Mr. Voorhees, then, for a National Convention for the reconstruction of the democratic party is, we repeat, the only thing which meets the dismantled and demoralized condition of the party organization. He goes the right way to work in proposing, first, to reconstruct the party in a preliminary national convention, and then in another convention of the party as reconstructed to nominate a Presidential ticket. Clean work could be made by this plan of operations. For instance, let the reorganizing convention declare, first, that as all the measures and issues for which the democratic party have been fighting since the election to the Presidency of Abraham Lincoln have been rejected by the people, and as the whole programme of measures of the republican party, including the abolition of slavery and the elevation of the negro to the status of a citizen and a voter, have been fixed in the constitution, the democratic organization having nothing left to stand upon is hereby disbanded. Second, that in order to detach entirely the elements of the late democratic party from the dead men and dead issues of the war, this convention proclaims the creation of a new party under the name of the Liberal Union party, and invites all men of liberal ideas, without regard to party antecedents, to join this new organization. Third, that we advocate as the platform of this new party the doctrines of free trade, a universal amnesty, State rights, but national sovereignty and the integrity of the Union; civil service reform, and

The Executions in Cuba—Protection for Americans.

Our despatches from Havana and Washington give the particulars of another wholesale outrage on the part of the weak Spanish government in the Island of Cuba. Eight of the medical students in Havana who desecrated the grave of General Castaño on Thursday last, and who were at once arrested, were tried by court martial yesterday, in obedience to the clamors of the volunteers, found guilty and sentenced in the morning and shot in the afternoon. There has probably never been so outrageously summary a proceeding transacted, under a pretence of law, even in Spanish American countries. For cruelty and wantonness it will cast our Indiana lynching experiences far into the shade. It shows not only the vindictiveness of the Spanish volunteers in Cuba and their almost supreme power over the regularly constituted authorities of Havana, but it shows, also, that the Spanish American people, ignorant, fanatical and brutal as they are, have not sufficient sense of the value of human life to be entrusted with the government of others. In no other nation under the sun, civilized or savage, neither in Mexico or the Pijis, would such a number of young men, the rising strength of the nation, have been so suddenly and remorselessly butchered, for a crime comparatively so insignificant—a mere youthful indiscretion, doubtless—or to satisfy so unreasonable a demand for vengeance as the volunteers sent up in their rage. Such a mockery of government is not only unfit to govern at all, but it is unfit to be trusted by the other Powers of the globe. The United States should not leave her commercial interests in Havana and her numbers of citizens carrying on business in that city or else visiting it for the winter exposed to the unruly temper of this volunteer mob. Indeed, our Consul General has already cause to fear, and has telegraphed for a ship-of-war or two to protect the Americans and American interests which he has in charge. The fact that there is only one ship near at hand—the *Nipisic*—and that it was sagely debated in the President's Cabinet yesterday whether they had not better have the monitor *Terror* towed to Havana from Key West are enough to show how illly appointed is our naval service in the West Indies. Finally Admiral Lee was ordered to depart at once, but it was doubtful whether he would go in the *Seymour* or wait for the fitting out of the *Worcester*. Altogether the muddle in which the United States Navy finds itself at this sudden threatening of hostilities in Cuba is almost as disgraceful as the wanton murder of the students by the volunteers themselves.

The Execution of Rosset.

By a special telegram to the HERALD from Paris we learn that Rosset, the young and promising officer of the Communal forces, has paid the penalty of his sins. Yesterday morning, at six o'clock, with Ferré and Bourgeois, he was led out to the camp at Sartory. On the outskirts of the camp a hollow square was formed by the troops, at one end of which the prisoners were placed. Courageously the three prisoners met their fate. Rosset, the only one of the three unfortunates who has commanded the sympathy of the world, was killed by the first discharge. A profound sensation, it is said, has been produced in the city of Paris and in Versailles by the details of the executions. We do not wonder much that Paris is excited. It is the first thing of the kind which has happened since the downfall of Napoleon. It is believed that many summary executions took place immediately after the fall of the Commune; but Rosset and his two associates are the only ones who have suffered death through the force of legal form. It is the first blood which the republic of M. Thiers has shed. There are many who will agree with us when we say that this first blood stains the fair robe of the republic. If President Thiers was not able to save the life of Rosset, the natural inference is that President Thiers is not so strong as he seems. If he was able to save the life of the young officer who erred in judgment and confessed his error, then President Thiers has committed a grand political blunder. The one offence of which Rosset was guilty was that he accepted a change of masters and transferred his services from the Government of National Defence to the Commune. Under this general head there may be many special charges, but his real sin is that of a body of men over which he was placed in command by one government he used in the service of another. What officer in the French army who held place under Napoleon, and who accepted the September revolution, fighting afterwards under the instructions of Gambetta, is not equally guilty? If law is to be rigorously carried out Trochu is as guilty as Rosset. The French people never forgave the Bourbons for consenting to the execution of Marshal Ney. Unless we greatly mistake the French people will not forgive M. Thiers for the execution of Rosset. Rosset will be regarded as another martyr. His youth, his enthusiasm, his love of country, his father's prayers and tears, will all be remembered when his error of judgment will be forgotten as well as forgiven. It is sad to think that posterity will have to admit that the republic slew him. Now that the tide is turning in favor of the restoration of the Bonapartes we are prepared to find that the execution of Rosset has mightily injured the government of Thiers and mightily aided the cause of Louis Napoleon.

The Brussels Agitation Renewed.

The municipal agitation has been renewed in Brussels. The people call for the dismissal of the Ministry. This fact proves the correctness of our first impression that the outcry against M. De Decker was raised with the sole view of heralding a much more important advance on the part of the municipality. The sacrifice of De Decker has not satisfied the citizens; on the contrary, it has encouraged them. The tumult has been carried to the gates of the Palace of the Nation. The appearance of the multitude was threatening during the day yesterday. The police were able to prevent the commission of actual violence; but they did not attempt to disperse the crowd. "Resign!" "Resign!" was shouted on every side of the Palace. Our cable telegram states that the temper of the Belgians in Brussels was "dangerous." The Ministers were likely to yield. Such are the gradations of the onward step of democracy in the Old World. An obnoxious Minister removed first, the police powerless, then the military out of sight, the crowd at the gates of the palace, a Cabinet gone, and a crown, perhaps, obliterated. It was so in 1848. Napoleon and Eugénie have experienced it since. When the people stood before the palace in Vienna in 1848 they cried "Let Metternich resign." The Emperor would have opposed them with cannon. Baron de John of Austria was more prudent, however. He advanced to a window and said, "Why this? Metternich has resigned?" He was saluted with cheers. The Austrian people have not forgotten the path which leads to free and cheap government since—and the lesson is of European application.

The City Railroad—The Republican Lobby at Work.

The republican lobby, as we have before announced, is busily at work in the formation of a Broadway surface railroad "ring" in the next Legislature. A meeting composed of interested persons, and presided over by an old Broadway and underground lobbyist named Gary, has been held for the purpose of putting forth a pretended protest against the viaduct road and advocating an underground road, which is well known as a surface road in disguise. The people will watch these new "ring" adventurers with interest, and we shall be careful to keep track of their doings in Albany next winter. Their agents are already running through the State, endeavoring to enlist the services of the members elect, and they trust to the two-third majority in both Houses to carry through their jobs. It is to be feared that the people may have only overthrown one set of political cormorants in New York to make way for a new brood. At all events these Broadway railroad worthies need watching.

The First Alexis Ball.

The officers stationed at the Brooklyn Navy Yard have indeed covered themselves with glory. The ball given under their genial auspices last night in honor of the Duke Alexis was truly magnificent in every detail, and clearly proved the spirit and large-heartedness of the chivalric gentlemen who in this noble tribute to the son of the Czar gratefully remembered the princely reception of Farragut. Both our army and navy forces were largely represented, while the *crème de la crème* of the metropolis and Brooklyn mingled in the dazzling array. In point of brilliancy, style and grandeur, the *fete* last night surpassed any similar exhibition of the kind that has occurred for many years, and will be long remembered with pleasure by those who participated in the festivities.

The Stolen Vouchers—Judge Bedford's Decision.

Judge Bedford yesterday refused the dual motions made in the case of Hagerty and Bauleh, now held in custody on two indictments—one for burglary and the other for larceny—in connection with the vouchers stolen from the ex-Comptroller's office about two months ago. The prisoners, through their counsel, asked—first that the indictments should be quashed, on the ground of an insufficiency of evidence before the Grand Jury and for other reasons; and next, that if held for trial, they should be admitted to bail in a reasonable amount. Judge Bedford holds that the sufficiency or insufficiency of the testimony of the witnesses examined before the Grand Inquest are questions peculiarly and solely within the province of that body. While it is true that the investigation by a Grand Jury is *ex parte*, it is well established that the evidence must be conclusive of guilt to the minds of the jurors, and must be such as would in their judgment justify them in a conviction should they be trying the case on a petit jury. It could scarcely be expected, therefore, that the Court would interfere with the action of the Grand Jury on such grounds, and Judge Bedford very properly refused the motion to quash. But in this particular case the prisoners, on being arrested, availed themselves of their statutory privilege to undergo a preliminary examination, and Judge Dowling, before whom the investigation was held, justified the good opinion of his friends in his integrity and independence by committing them without bail. Hence the motion to quash the indictment, on the ground of insufficiency of evidence, was peculiarly weak and absurd. The application for bail was likewise refused by Judge Bedford. So forcibly and ably does the Court give his reasons for denying this motion that we quote the words of his decision:—"A most villainous crime," says Judge Bedford, "stupendous and gigantic in its bearings—one which in its character has sullied the fair name of this great city, outraging society and making, as it were, every citizen stand aghast with astonishment, is alleged to have been perpetrated. The prisoners were arrested and now stand indicted for that crime. It seems to me, considering all the circumstances and surroundings of this case, were I to bail the prisoners, and thus loosen in the slightest manner the iron grasp of the law, I would not only prove recreant to my official oath, but would, indeed, be trifling with the sacred rights of society and the stern demands of justice. The motion is therefore denied." This forcible language and the conclusion arrived at by the Court will meet the hearty applause of our citizens, and will serve to show the dishonesty of those new "Ring" reformers, who now that the election is over, desire to stop the further prosecution of the men who have robbed and awinded the city, and malign Judge Bedford and District Attorney Garvin for their efforts to press the investigation and to place the guilty parties at the bar of a criminal court.

The Italian Parliament in Rome—The Lefcée Crowned.

After centuries of patient waiting and humiliation and sorrow, the Italians have made Rome their capital, and the ancient City of the Seven Hills, of Romulus and the Caesars, has become once more the central and governing city of a great, free and united people. The event which took place on Monday last, when the Italian Parliament met in Rome and when the King of Italy delivered his speech from the throne, was not a surprise, because we have long been aware that such an event was approaching; but it is not the less on that account the grandest event in these modern times. Rome, in the hands of the Pope, was the stronghold and the bulwark of tyranny. Rome to-day, in the hands of Victor Emmanuel, is the symbol of liberty. Once more, after well nigh two thousand years, an ancient privilege will be resumed, and the modern Roman will be able proudly to use the language of St. Paul, "*Sum civis Romanus.*" The spirit of Cavour must now be satisfied. The edifice of Italian unity is crowned. Amid the many causes of joy not the least important is that the Holy Father still finds it convenient to remain in the Holy City. With a sacred and a secular court Rome may become the Paris of the future. Victor Emmanuel is entitled to some praise for the words of kindness he spoke regarding the Vatican. The Italian people will mar the beauty of the edifice which they have so laboriously constructed if they make it a necessity for the Pope to leave Rome.

The Civil War in Mexico.

Our special despatch from the Mexican capital informs us that General Diaz has headed a formidable revolt and that a general rising against the government of Juarez is expected on the 1st of December, at which date the end of the existing term of the Presidency of Juarez will have expired. The revolt against the government has assumed already formidable proportions and is widespread. There will continue to be, probably, the usual alternation of defeats and successes on both sides in this internecine war, and the country will be sinking into a worse and worse condition all the time. There is no hope for Mexico through the Mexicans themselves. It would be a blessing to that people and a benefit to the world if the United States were to send an army across the Rio Grande, suppress all the rival factions and annex the whole country from the border of Arizona to Central America. In ten years the wonderful mineral and agricultural wealth of Mexico would become developed to such a degree that the products would astonish the world. The example of California shows what might be expected. We should find several Californias in that vast and rich territory. Is it not the duty of the United States to save such a splendid country from ruin and to bring out its unparalleled mineral and other wealth?

The Grand Jury's Investigation—A Promising Sign.

The Grand Jury came into Court yesterday and informed Judge Bedford that they were busily engaged in the performance of their duties, but that they had so much work before them that they would be unable to complete it within the time remaining of the term of the Court of General Sessions. Judge Bedford assured the Jurors that he would look into the law, and if it should be found within the power of the statute to extend their term he would assuredly do so. There is no question of the power of the Court to hold over the Grand Jury by extending the term of the Court of General Sessions, and thus to give them all the time they may require to complete the investigations on which they are engaged. The Revised Statutes, article I, title 4, part 4, section 10, provides for the drawing of the names of thirty-six persons "to serve as Grand Jurors at such Court of Oyer and Terminer or General Sessions of the city and county of New York," that is to say, at the term of the Court then provided by law. The law of 1859, chapter 208, page 465, provides as follows:—

SECTION 1.—It shall be lawful for the Court of Sessions of any county of this State to continue its sitting at any term thereof so long as it may be necessary, in the opinion of such Court, for the despatch of any business or the determination of any cases that may be pending before such Court.

The power to thus extend the term of the Court, and as a consequence to continue the existence of the Grand Jury drawn for the term, is more specifically given to the city and county of New York by the act of 1862, session laws of that year, chapter 10, page 19, which provides as follows:—

SECTION 1.—The Court of General Sessions of the peace in and for the city and county of New York is hereby empowered to extend any of its terms and to make any adjournments of the said Court within its discretion by any order or orders to said effect duly entered.

AMUSEMENTS.

Italian Opera—"Mignon."

There can be little doubt that "Mignon," as produced at the Academy of Music, has created a most favorable and lasting impression on the brilliant and crowded assemblages that have witnessed its representation. That it will become exceedingly popular, even among those who do not pretend to any extensive knowledge in musical lore, is almost an assured fact. Unlike most operas, it requires but one hearing to render it almost familiar to the ear, and few who have listened to it can fail to remark the delightful effect of the several pleasing yet simple arias and concerted pieces which abound throughout the work. Personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with an equal amount of versatility, pathos and dramatic talent. Altogether, apart from the several excellent vocal pieces which abound throughout the work, personated by such an artist as Nilsson, "Mignon" becomes a powerful and enchanting *rolé*, for there is probably no contralto on the lyric stage that could depict its true characteristic features with