The New-Orleans Bee.

No. 1273. Vol. X.—NEW SERIES. Vol. XXIX. Whole No. 6322.

OFFICIAL PAPER OF THE STATE ..... NEW-ORLEANS, TUESDAY MORNING, SEPTEMBER 3, 1850.

MAGNE & WEISSE, Proprietors. No. 82 CHARTRES STREET

TERMS OF THE BEE.

DAILY BEE (one year in advance) $12 00
TRI-WEEKLY BEE (tri-weekly, (one year, in advance) 5 00

In all cases the subscriber must give our mail's name, including before he can be allowed to discontinue.

ADVERTISING—One Dollar for every TEN lines (nonpareil language, on the first insertion, and Fifty Cents for each subsequent one. No advertisement inserted for less than one dollar in each instance.

Advertisements not specified as to time will be published till ordered out and charged accordingly.

Advertisements inserted at intervals will be charged for each insertion, TEN lines for each insertion.

☞ The publication of Annual Advertisements will be continued strictly to him the line of their business, and in extent to one square every other day.

The New-Orleans Daily Bee.

Official Journal of the State, General Council, First Municipality and Board of Liquidators.

Tuesday Morning, Sept. 3, 1850.

☞ The Northern Mail failed yesterday from beyond Mobile.

JENNY LIND.

The arrival of Jenny Lind in the United States will probably create a *furore* unequalled by any demonstration of public enthusiasm which mere artistic merit has ever aroused. Already the New York papers are discussing the programme of her first concert, and pondering over the prices which the lovers of music will have to pay, in order at once to gratify their own curiosity and remunerate Barnum for the enormous expense incurred by the engagement of the Swedish vocalist. The tickets for her first concert will probably be sold at auction and will doubtless command the most extravagant prices. People in New York are talking about giving Jenny Lind a kind of triumphal reception, and such is the excitement occasioned by her expected presence, that we should not wonder at hearing of some *extra* manifestations when the Nightingale of the North reaches Gotham. We trust, for the sake of common sense, that any display of this sort will stop short of the disgusting and asinine exhibitions that attended the progress of Fanny Elsler a few years since.

There is much to pardon, and something to approve, in the heart-felt pleasure anticipated by every body at the coming of Jenny Lind. To hear in melodious song strains in the world, is to acquire a claim that is at once acknowledged by every one to whom the love of music is a source of pure and exquisite enjoyment. But when a public and professional vocalist adds to her vocal excellence the possession of those amiable domestic and social virtues that are so rarely found in her sex out of the private circle, whose sacred limits hedge in, protect and preserve the modesty of woman, we derive an additional and enhanced gratification in contemplating the union. Jenny Lind is not merely the Queen of Song, but as a high-hearted, pure minded, unassuming, spotless woman—full of generous impulses, noble aspirations and benevolent deeds—unspoiled by fortune, untainted by vanities and flattery, she is apt to darken and eclipse the brightness of artistic renown by passing through the terrible ordeal of popular favor without a stain on her fair name, and without a blush to reflect that admiration of her talents and sublimes, and that effusiveness of her feelings, almost invariably engendered by the constant habit of exposure to the public eye. Therefore, Jenny Lind, while attaining consummate excellence as a singer, has never ceased to be a lady—and this is just the secret of her wonderful popularity.

If people, then, be disposed to commend Jenny Lind, and to pay well for hearing Jenny Lind, and to pay well for seeing Jenny Lind, and to pay well for hearing them, provided nothing Jenny Lind is separated in time. We never could Jenny Lind in trains for harnessing themselves Jenny Lind's carriage, because Jenny Lind is a singer, and because Jenny Lind is a singer, and because Jenny Lind is a singer, and