## THE LAURA OF PETRARCH

Petrareh belongs as much, perhaps, to France as he does to Italy. To Italy, indeed, he owes his birth, his blood, his language—a language, ais birth, his blood, his language—a language, soo, which might appear to have been made quite expressly for the sonneteering poetry of which he is the model. He also owes to her the earliest recognition of this poetry, through the ponderous commentaries which were written to illustrate it, at a period when Italy gave the tone to the rest of Europe. For with the Italians the critic takes the form of the commentator. Nor, as might appear, is there the least incongruity between the levity of the sonnet and the gravity of the commentary; for a country gravity of the commentary; for a country where the mind is of a feminine or boyish cast is, on the contrary, the natural scene as well for pedagogues as priests. But Petrarch also owed to Italy, or to her frantic factions—as Dante did before him-his expulsion to a foreign land,not indeed in his own person, but in childhood

with his parents. This early exile of Petrarch was to the neighboring south of France. To this congenially sunny land he was likewise much indebted. It placed him at the distance which lent enchantment to his native country,—which left in view the halo of her historic glories, without draggling through the mire of her corruptions, alth, and factions. It supplied him a purer atmo-sphere in that Vale of Vancluse, which has probably contributed to their united immortality. It had provided him with the Troubadours, whose day of fame was then departing, but who had left him rich material- in those ever-varying terms of tender sentiment and sprightly fancy by which, as in the magical effects of the kaleidosc pe, he was enabled to transmit us a sun mary image of that currous epoch. For this is the true nature of the sonnets by Petrarch, as ill be made appear before the conclusion of

this notice. But beyond all the contributions of France to the fame of Petrarch was the subject and the soul of those sonnets—the immortal Laura. It is singular, however, that a lady then so promi-ment, and who was made so famous already with her contemporaries, should have left no certain trace of her fleshly existence; that her family, r place of residence, the date of her death and birth, the condition of her, the occasion of her love, should all-and all alike -remain in doubt

to the present day, after over two centuries of disputation on the subject. Some will have it that her birthplace was the town of Avignon, then the residence of the Papacy, which had, like Petrarch, to fly the factions. Other writers will have the sput to be a suburb of the city, which ought to be con-sidered a distinction without a difference. With still others the favored locality was Vancluse, which is situated at a distance of several miles from Avignon. No less fluctuant is the place of the first meeting of the lovers. The most prevalent account says a church at Avignon, the Church of St. Claire, which was attached to a convent, a circumstance which would have added poetry to the incident. Other commenta-tors place the scene in the lady's own house, or rather, out at the window-the quella fenestra of the sonnets. Still others transport it to the Vale of Vancluse; and there again, as she sat beneath the shade of a tree, or otherwise, a she was laving her hands in a brook. So with some of these historians the time was Good Friday, and at the early mass, or close to the house; of course, with those who sought the shade or brook it must have been noon; and others vary it to the sweeter evening hour of vespers in the church of Avignon, but still difent from the St. Claire. Again, the age of the lady at the time was either thirteen—
un tenero flore, as the poet himself described her—or else seventeen, or else
twenty-four; while by some of these accounts she remained all her life a maiden, and according to others was the married mother of eleven children. Even her death is represented as having been by the great plague which at the time invaded Europe from the East, like the later cholera; while other writers will have the malady to have been less vulgar, or the interest-

and life of Laurs, her age, her state, her dwelling-place, and other concrete circumstances, and of which we shall supply the true explana-tion, the most strange seems the uncertainty respecting the family. Petrarch biniself used to chant it as noble. Proceeding, perhaps, on this intimation, the earlier traditions identified the family with that of the Counts de Chabrieres, who were (in English phrase) the lords of the manor of Vancluse, and to one of whom Laura would be either a wife or daughter. This alternative of mere affinity would thus leave room for another claimant. Such accordingly appeared in the family of De Sade, which at that time beld the principal magistracy of Avignon, but even so would have a taint of the burgher in its noblity. However, France was not a country where a claim to the inheritance of any sort of glory would be left unas-erted, any more than would elsewhere the pretensions to gold or lands; and so the De Sade family has found a modern champion, who has been the main occasion of most of the subsequent controversy.

But this trait of French manners is itself worth

ing and endemic pestilence of consumption.

But of all these dubitations about the death

explanation, more especially as even still it is of weekly occurrence. Nothing is more frequent in the French newspapers and courts of jus-tice than so-called reclamations for alleged wrong and injury to the repute of ancestors, who may be dead for generations, and yet are they supposed to react upon the living. The dis-pute about the Montmorency title is a present sample, but a sample of a sentiment observed no less in the lowest condition. There are few publications of national history or memoirs that do not bring upon the author a cloud of such remonstrances in private when not pub-lic. In short, the Paris correspondents of the London newspapers are constantly amusing our English common sense with reports of these frivolities by the tantastic Gauls. But they would better serve their readers by endeavoring to ex-plain them. If the French demanded "damages," conduct doubtless would be found quite simple and perhaps none the less so for the frivolity of the grounds. But to accept the mere correction of a fact or of an epithet as the sole satisfaction for an injury to property, and the property of men only dead, appears a tissue of absurdity. Yet this appearance or estimate is but an idiosyncrasy, the same in nature as the French, although

opposite in the direction. With the French the best of property, or what is vulgarly called their glory, is the esteem of society for themselves and their connections. This is known in a more humble and familiar form in the Irish, who bewail a loss of "character' as spreading infamy through the whole family. An English person of the same condition, who complained of having lost his character, would be supposed to mean a piece of paper from his last employer; and would probably be never, by the loss of even the real one, understood by either others or himself to have burt his relatives. hurt his relatives. This fairy currency of the Celts has nothing solld, nothing sterling, for the grasp which Dr. Knox describes as "spatular-fingered." The Italians are more sensitive to this social influence, though only to the narrow sphere of family society. Thus "Iago," who has shim respect for virtue or for women, is made by Shakespeare to resent dercely the inddelity of his wife. But the great British poet made a paturally Celtic blunder in extending the sense of injury from the domestic to the social order:-

## But he who alches from me my good name, Takes from me that which not cariches him, But leaves me poor indeed."

The point of aggravation would be worthy of the greatest jurist. But the position which it illustrates, to be true of the Italian character, should have been limited to the good name which is dispensed by the family circle. The poet accordingly has elsewhere, with a nicer inspiration, drawn "lago" as succeing at "the bubble reputation." He here meant reputation proper the military, public, social.

proper - the military, public, social.

The same principle is at this moment witnessed in real life, and in a form which presses nessed in real life, and in a form which presses it on the attention of this country, whose roaming sons and daughters are bagged like game by the Italian brigands. But what, then, is the cause of this brigandage of Italy? Defective civilization, barbarism, replies the Englishman. But how can this well be in the great mother of civilization, and in the region of the country civilization, and in the region of the country

which has been its oldest and most famous seat?
Then, again, there are other countries indusputably barbarous—for instance, Tarkey and Persin—and which yet have no brigandage.
Moreover, as a matter of direct observation, the people of Italy and the brigands themselves the people of Italy and the brigands themselves are apparently, in manners, in courtesy, and chivalry, superior to the corresponding classes of our own people. And, in fine, throughout the ages of their proudest civilization Rome and Italy bore the brigands much the same as at this hour. They were as old as Romulus and Remus, with their dens of robbers. They were continued in the gaugs that followed Claudius and Catiline, and every other reprobate of tamily in the republic. They were erected into public bodies in the petty States of the middle ages, and dignified into the tactious and hireling soldiers of those times. Why, Petrarch himself, when sent by one of the Popes on a diplomatic mission to the Court of Naples, had, through "fear of the brigands," to travel had, through "lear of the brigands," to travel by sea, though this was scarcely less a terror to him, from the delicacy of his nerves. The bri-gands, then, are no production of barbarism or of civilization, but of something independent

This national peculiarity is the family spirit, the conception of society in its primitive and family stage, which recognizes but the ties of blood, and the rule of despotism, and is sensiblood, and the rule of despotsin, and is sensi-ble of no collateral connection beyond the tribe. It is, in fact, the esprit de tribe, to which Napo-leon I used to attribute all his failures to unite the Italians. And if they seem at present to have largely overcome it, it is that the new kingdom is maintained as it was formed, not by Italians, but by Gaule on both sides of the Alps. Beneath this art ficial creation, which is borne possively, the true Italian spirit lives and lucks in the lamily sphere; and when it tries to work in it, must take the shape which is known as brigandage. The brigands are accordingly the best of husbands, sons, or fathers, and carefully transmit the fruits of their lawless industry to

They are also loyal to death to their public fathers, in and spiritual; to Francis II; and especially the Holy Father. The sanction of these authorities is naturally to the brigands the supreme criterion of all morality, right, and policy, precisely as the orders of a parent are to his children. It is notoriously so with the primi-tive Chinese empire, where accordingly we find the brigandage still more chronic than in Italy notwithstanding the politeness and civility of the people. The brigands, then, are really not like criminals of other countries, and ought rather to be punished as prisoners of war. Nor is this the only contrast, perhaps, to their advantage. Thus the brigand dreads the priest as the English culprit dreads the prison. But which is therein the more spiritual and therefore civilized being? The point may be resolved by geographical measurement. The prison, though at the antipodes, must still remain upon the earth. The penal sanction of the priest and Pope has in space and time somewhere beyond it, and so supposes a longer reach of mental feeling to receive its influence. The grand distinction of the human species from the lower animals, says Cicero, is that the latter never see beyond the present and the physical, while man is capable, through reason, or ranging back and forth into the abstract realms of the past and the future.

Now this is just the range that takes the name of the social spirit, as contrasted with the personal, and even with the family purview; and which was noted in the French as producing that quaint solicitude about preserving the inheritance from the past, augmenting it by personal glory, and transmitting it to their

posterity.
So the glory shed by Petrarch upon his mystic quistory could not well, in such a country, have been left to lapse or escheat, for want of a pretender in the lineage of the lady. This pre-tender appeared accordingly in the Abbe de Sade, who wrote about a century ago a life of Petrarch, and took the occasion, or rather made it, to claim the honor for his pro-genitors. He maintained that Petrarch's love could be no other than Laura de Sade, a lady who was certainly in existence at the time and place, and was (as before noted) married and the mother of eleven children. But other Frenchmen, perhaps, envying the rich in-heritance to the Abbe, soon arose to call in question his pretensions, and now reject them. And, to say truth, a number of the avowed cir-cumstances of this lady do not at all consort with the descriptive intimations which Petrarch hin sell has scattered sparingly throughout the sible assertion of her real existence.

The only other serious indication was the following:-In a MS. copy of his favorite "Virgil, till shown at the Ambrosian library of Milan there is a marginal note supposed to be by Petrarch; and which mentions, among other things relating to Laura, that she was buried in a church, which is named, at Avignon. By the aid of this direction, and after long search, the tomb was thought to have been found in 1533; and the Abbe insisted that this belonged to his kins-woman. Nothing was, however, found to solve the great enigma. There was a flag engraven with a cost of arms, surmounted with a rose; under it some bones, with a maxiliary in its integrity; and close by them a leaden flask which contained a piece of parchment folded and scaled with green wax, and a bronze medal representing a female in the attitude of covering ner bosom, and encircled with the letters M. L. M. J., which were interpreted Madonna Law a Morte Jacob, or, "Here lies Madame (or Lady)
Laura in death." The parchment further bore
a gonnet, signed "Petrarca," but which is
judged completely unworthy of the poet. So
that the whole thing seems, like the rest, a fabri

However, such was the avidity in France for all assurance, that King Francis I, the generous patron of nascent letters, made a visit to Avig-non to see the newly discovered tomb; directed that a man oleum should be erected to Laura, and composed him elf an epitaph in very tolerable French verse. But the monument was never raised, and even the relies of the old tomb, with he church that contained them, was swept

away by the Revolution.

What then is the conclusion, from this series of failures to invest the famous lady with the flesh and blood of life and history? It must be to regard her, with Voltaire, a mere myth. But this perspicacious critic did not go far enough. For Laura was no voluntary lancy of the poet, nor, on the other hand, an ideal reflection of his own sentiments; one or both of which notions is the meaning of Voltaire. She was a myth in the proper sense of a spontaneous embodiment of attributes external to and impressed upon the poet. Now these were in the case of Petrarch, the multifarious qualities which had been celebrated in their lady-loves by the French Troubadours; and which were gathered in the focus of his delicate and toreign tancy, through the contrast with his own country, with the unity of per-sonation. So that Laura was the ideal woman of chivalrous love, as the Virgin was the ideal woman of Christian piety and purity.

Thence, accordingly, the other trait above suggested by the poems of Petrarch. These poems, we undertake to say, are not, as thought, a mere collection. They form a single poem, and of life-long composition; an epic, so to speak of the heart or the feelings. They paint the ever-varying incidents and aspects of a single object, as it played in life or tancy for some twenty or thirty years before the eyes or the imagination of the most interested of observers; and thus embroider on this personal tissue the scattered embroider on this personal tissue the scattered beauties of the Troubadours. The composition may be patchwore, the design rudely simple, nothing better than the string that holds the pearls of the necklace. But this only component to a primary grey. It was the plan of aggregating round a single and central object, which is the star-fish stage alike in animal and

all formations. Nor is it without positive example in the subject. As Homer was the summarist of those Troubadours called the "cylic poets," and Dante the summarist of the "visions" of the monks, and Macpherson the summarist of the Scoto Irish bards, so Petrarch, in the similar aggregat on of his sonnets, was the Homer, the Dante, or even the Macpherson of these cyclic poets or bards calted the French Troubadours. The result was an Diad or an Odyssey of the tairsex, as Dante's "Divine Comedy" was an Odyssey of the human soul; and as the poems of Ossian, which may be called the Ossianid was Ossian, which may be called the Ossianid, was

an Odyssy, or rather Iliad of the aerial world, in which the actors were the ahades of heroes and elements of nature; that is to say, the two great agencies of social union and progression.

It is further worth remarking, that in all of these cases the compiler or summarist has been a foreigner to his materials. The instance of Macpherson is familiar to British readers, or at least that even the Irish had the materials. The sources of Dante are no longer in dispute; for it seems now admitted that the monkish "visions" were mostly loreign, and principally from the quarter as in their "Purgatory of St. Patrick." quarter as in their "Purgatory of St. Patrick."
In fine, Homer, it is also now discerned, was no Hellen; but an offspring of the old Achean or Pelasgic race, and who thus could ob'ain an objective and aggregative grasp of the scattered lays that celebrated the achievements of their soldier conquerors. So stood Petrarch too, as stated, towards France, towards Laura, and the Troubadours. The contrast of the women who were chanted by the latter with the Italian women is only too notorious; and accordingly the men never talked to them of chivatry. They were themselves too feminine, as was above remarked, to sympathize, and consequently trust in female purity. For it is contrast, and not analogy, that bases sympathy between the sexes. Women never believe in the irtues of each other.

But the Italian view of women, as bearing on the point in question, is furthermore continued by examples the most decisive. How, for instance, does Ariosto, in his mock-heroic poem, trust the women which he drew from the romances of the Celtic West? He trusts them, it tastic virtues and graces of chivairy, and sets all Italy laughing at them—men, women, and even brigands. For with this last Italian power he was a particular favorite, and a frequent intercessor on behalf of the petty princes. The mere title of the "Mad Roland" declares the purport of the poem. And Vol-taire's imitation, in his blackguard poem of the 'Pucelle," which even his name has been unable o uphold in France, affords a double comment

on the contrast in question.
It reappears directly in the attacks of Peter Arctin, of infamous memory, and other Italians, upon Petrarch himself, and these foreign virtues of his Laura. But something more respectable, and no less to the point, is the famous 'Decameron" of Boccaccio, his contemporary. For this celebrated book is also but an aggrega tion, like the Homeric poems, like Ovid's "Metamorphosis," like Dante's "Divine Comedy," and like the sonnets of Petrarch. It is only hat the naterials were here stories and in prose not odes of sentiment or catire, like the relics of the Troubadours. And both the former characters were thoroughly Italian; but no less so than the procestories was the lax composition. The tales are known to be held together, as indeed the title intimates, but by the number of days which was consumed in the narration. It must be owned, then, that the alleged texture of the connets of Petrarch, which revolved upon a single and hving object as centre, may pretend tair claim to composition and purity. 'Decameron" means simply, the stories told for ten days.

But the more immediate question was the manners which these stories, in their Italian raciness, attribute to the women, as contrasted with the portraiture of Laura in the sonnets. But it is known that the principal condiment of the stories consists in the licentious intrigues of monks and women, and which are told in a language still more indecent. The English reader may form some notion of it from the English versification of them known as the "Canterbury Tales" of Chaucer.

Nor does this Norman Frenchman at all aggravate the language, as has been imputed, to meet a coarser national palate. All the secrecies of sex are taid as bare as in Boccaccio. And how brazen was this bareness may be judged of at a decent distance by viewing the third-hand efforts of Pope and Dryden to drape Chaucer. As to Boccaccio, there is but one of his "hundred tales of love" which he devotes to recognition of female purity or other virtues. It is the tale of "Griseleices," which closes the collection, and has identified his name with purity and tender-

ness throughout the world.

But for this very reason of position and pathos, it was probably much rather an effort of art than nature. This art was well adverted to by Petrarch himself, who admired so much this tale as to have made a Latin version of it, and committed it to memory for narration to his foreign friends. In a letter to Boccaccio, in which he speaks evasively, and with affected or real deference, of the bulk of the "Decameron," he dwells rapturously on the con-cluding tale of "Griseleides," the model of temale portraiture, and of prose composition. And hen he compliments him on the art of placing it the last, where a poet, an orator, and he might add a disputant, should always range the most effective part of their productions.

This was, probably enough, not intended by Petrarch as a delicate rebuke of the loose morals of the book; or as a hint that he discovered the purpose of the author to suspend a screen of art which shame-faced readers might draw behind them. He probably had not been weaned sufficiently of Italian nature to feel that there was any such necessity in the case. For he speaks of the stories as genuinely Italian. whatever was his conscious purpose, the effect of his commendation of the story of Griseleides, and its position in the "Decameron," is to confirm that suspicion that in Boccaccio both were art. And even were it otherwise, the tale would still be but that exception, which, as the adage says, confirms by its contrast the rule.

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the points named above, and that the undersigned is the
only driv authorized Agent in Philadelphia.
Apply to
Sele Agent for "ANCHOR LINE."

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FOR NEW YORK.—PHILADELsoatch Swittsure Lines, via Delaware and Baritan Canal,
leaving daty at 12 M. and 5 P. M., connecting with all
Northern and Eastern lines.
For freight, which will be taken upon accommodating
terms, apply to WILLIAM M. BAIRD & CO.,
3 16 No. 1828 DELAWARE Avenue

O SHIP CAPTAINS AND OWNERS .- THE TO SHIP CAPTAINS AND OWNERS.—THE undersigned having leased the KENSINGTON SCRLW DOCK, begs to morm his frience and the patrons of the Bock that he is trepared with increased facilities to accummodate those having vesses to be raised or repaired and being a practical ship-carpenter and cauther, wil give personal attention to the vessels entrusted to him for repairs.

Castains or Agents, Ship Carpeniers, and Machin'sts having vessels to repair, are solicited to call.

Having the agency for the sale of "Wetterstedt's Fatent Metallic Composition" for Copper Paint for the preservation of vessels' bottoms, for this city, I am prepared to unrish the same on favorable terms,

JOBN R. HAMMITT.

Kens pgton Screw Dock,

1 15 DELAWARE Avenue, above I-4 UREL Street.

SHIRTS, FURNISHING GOODS, &c

W. SCOTT & CO. SHIRT MANUFACTURERS. AND DEALERS IN

MEN'S FURNISHING GOODS, No. 814 CHESNUT Street, FOUR DOORS BALOW THE "CONTINENTAL,"

PHILADELPHIA PATENT SHOULDER-SEAM SHIRT MANUFACTORY,

AND GENTLEMEN'S FURNISHING STORE, PERFECT FITTING SHIRIS AND DRAWERS made from measurement at very short notice. All other articles of GENTLEMEN's DRESS GOODS

in inil \*ariety. WINCHESTER & CO., No. 706 CHESNUT Street.

B. J. WILLIAMS. No 16 'orth SIXTH Street MANUFACIURER O

WINDOW SHADES. The largest and fixest assortment in the c'ty at toe

VENETIAN BLINDS

STORE SPADES MADE AND LETTERED. PACKING BOXES Of a'l kinds and for all use, supplied at short notice.
My advantages for making are the best in the city, and
frices itses. Caltor a list of prices before you buy,
at comer of TWALFIH and NOBLE Streets.
Fruit dealers supplied.

3 18 Im ALBERT D. COOKE.

INTHE COURT OF COMMON PLEAS FOR THE
CITY AND COUNTY OF PHILADELPH A.
ADELAIDE MERCER, by etc., YE. BERNARD

MERCER
TO BERNALD MERCER Respondent:
Take notice that depositions, on behalf of the 185-Hand in the above case, will be taken before Charges. Masn., Esq., Examiner, at his office, northwest corner of Firth and t-reen streets, on THUR DAY July 18, 1896, at 11 ocicks A. M., when and where you may attend if you think proper.

6 12 16t

Attorney for Libellant.

LEGAL NOTICES.

PHILADELPHIA, MAY 4, 1866, —NOTICE IS hereby given that a writ of soire factar will be issued upon the following claim, at the expiration of three months from the date her r unless the same is paid within that time to W. A. SLIVER, Attorney-at-Law, No. F N. SEVENTH Street.

"CITY" TO USE OF LANE SCHOFIELD VS. Frankin Fire Insurance Company. C.P., December T., 1865. No 28. For paving, 874-43, let N.E. corner of a westly-second and Spruce streets 17 feet front on Spruce by 57 feet 4 inches deep on Twenty-second street.

STOVES RANGES, &c.

ITNION OIL STOVES. A new and complete apparatus for Cooking and Heating by Petroleum Oil. Our Steves give no smoke or odor, and are not liable to get out of order, being as simple in every respect as a Kerosene Lamp. The Baker, Broiler, and Flat-iron Henter are the only special arricles of furniture required. For all other, purposes ordinary stove furniture may be used.

DAVID H. LOSEY, . SOLE AGENT FOR PENNSYLVANIA. No. 38 Scoth FIFTH Street

CULVER'S NEW PATENT DEEP SAND-JOINT HOT-AIR FURNACE.

RANGES OF ALL SIZES. ALSO, PHIEGAR'S NEW LOW PRESSURE STEAM HEATING APPARAIUS.

CHARLES WILLIAMS. No. 1182 MARKET STREET. 5 10 6

27 GAS COOKING STOVES, 27 THE EAGLE GAS STOVES Are warranted to
BARE, BROIL, BOIL, BOAST, TOAST, STEW, HEAT
IRGNS ETC. TC.
NO DUST, DIRT, SMOF. OR ASHES,
And are more econour local tifan works [coal, or Oil.
G. W. LOOMIS, Manufacturer's Agent,
525 No 27 S. SIXTH Street, Philadelphia, Pa.

UNIVERSAL CLOTHES- 27 WRINGER. The only Wringer with the Patent Cor-Wheel Regu-ator. We warrant this Wringer, and no other. G. W. LOOMIS, Manufacturer's Agent. 5 25 No. 27 S. SIX'I H Street, Philade pola, Pa.

THE CELEBRATED 27 DOTY WASHING MACHINE.
For sale at G. W. LOOMIS',
5 25 No. 27 S. SIXTH Street, Philadelphia, Pa.

27 REFRIGERATORS, 27
10E COOLERS, ICE CREAM FREFZERS, CARPET8WELPERS, CLOTHES-WRINGERS, ETC., AT
25fmwlm) No. 27 S. SIXTH Street Philadelphia, Pa.

0 T I C I, JOHN EDGAR THOMSON Trustee in a certain Indensure of Mortgage of the property hereinafter described executed by the Tyrone and Cleanfield Rai-road Company to me, as Moregage in Trust, to secure the payment of the principal and interest of bonds of said Company to the amount of \$225 600, which Mortgage is dated the 12th day of May. A. D. 1859, and recorded in the office for recording deeds, etc. in and for the county of Blair, on the 18th day of May. A. D. 1859, in mortgage book A., pages \$03-4-5-7 and 8, and in the office for recording deeds etc. in and for the county of Centre, on the 17th day of May, A. D. 1859, in mortgage book E. page 170 etc., do hereby give notice that denalt having been made for more than ninety days in the payment of the interest due and demanded on the said bonds, I will, in pursuance of the written request to me directed of the holders of more than \$50 600 in amount of the said bonds, and by virtue of the power conferred upon me in that respect by the said wortgage expose to public sale holders of more than \$50,000 in amount of the said bends, and by virtue of the power conferred upon me in that respect by the said worigage expose to public sale and sell to the highest and best bidder by M. THOMAS & SONS. Anciloners, at the PHILADELPHIA EXCHANGE, is the city of Philadelphia on Thursdsy, the 21th day of September, A. D. 1868, upon the terms and conditions bereinarter stated, the value of the said morigaged premises, viz.:—

The whole of that section of said Tyrone and Clearfield Railroad from the point of intersection with the Tyrone and Lock Haven Railroad near Tyrone Blair county, Fennsylvania to Philipsburg Centre county, Pennsylvania as the same is now constructed together with all and singular the railways, ralls, bridges, tences, privilezes, rights, and all real property of every description acquired by and belonging to said Company, and all the folls income issues, and profits to be derived and to a tise from the same, and all the lands used and coupled for railways, depots, or stations between said points, with all the buildings standing thereon or procured iberefor

AND GENERALLY.

All the lands, railways ralls bridges, culverts, trest'e-werks, too-liouses, coal-houses wharves, tences, rights of way, workshops, machinery, sations, depots depot grounds, works, masonry, and other superstructure, real estate buildings and improvements of whatever nature or kind appertsining or belonging to the abovementioned property, and to the said section of said Tyrone and Clearfield Railroad, extending from the intersection of the vrone and Clearfield Railroad, extending from the intersection of the vrone and Clearfield Railroad, extending from the intersection of the vrone and Clearfield Railroad, extending from the intersection of the vrone and Clearfield Railroad, extending from the intersection of the vrone and Clearfield Railroad with the railroad ormerly belonging to the property as struck off, and the balance within 20 days thereafter

the property is struck off, and the balance within 20 days thereafter.

PAIMENT on account of the said balance of purchase money, to the ex ent of the dividend thereof payable on the bonds secured by the said mortgage and the matured coupons of the said bonds may be made in the said bonds or coupons; and if the dividend is less than the actual sum due upon the said bonds or coupons, the holders may retain possession of the said bonds or coupons on receipting to the said Trustee for the said dividend and endersing payment of the same on the said bonds or coupons. bonds or coupons.

Upon the purchase money being baid as atoresaid the Trustee will execute and deliver a deed or conveyance or the premises to the purchaser or purchasers in pursuance of the power conferred upon him by the said postsore.

mortgage.

Any further information in respect to said sa'e of premises may be had upon application to the understance Trustee, at the office of the l'ennsy vanta Rail road Company, No. 238 S. Third street. Phi ade phia.

JOHN EL GAR THOM ON Trustee,
No. 238 S. THIRD Street,
M. THOMAS & FONS, Auctioneers,
521 m/4m Nos. 138 and 141 S. FOURTH Street.



HIESKELL'S MAGIC OLL CURES TETTER, ERYSIPPLAS, ITCH, SCALD HEAD, AND ALL WARRANTED TO CURE OR MONEY REFUNDED

For sale by all Dauggists.
PRINCIPAL DEPOT: No. 53 South THIRD Street, At ove Chesnut, Price 25 cents per bottle. 4 24 3m4p

SAFE FOR SALE A SECOND-HAND

Farrel & Herring Fire-Proof Safe

FOR SALE. APPLY AT THIS OFFICE.