Through aloft in regal splenders, Should not life be sweet? With a crown upon my forehead, A kingdom at my feet.

Every day, adoring suppliants

In my presence bend:

Every day, fresh throngs of suitors For my grace contend. "Wondrous fair," they call me, "fairest;" Envy of all eyes; I am sick at heart at listening

To their flatteries. What avail the pomp and lustre Of my grand estate, When my woman's heart amidst it Dwelleth desolate?

All men's love to me is worthless, Save the love of one ! Who could see the stars with vision Dazzled by the sun?

Night and day his image haunts me; While I sleep or wake; Little dreams he of the anguish Suffered for his sake.

From his sires no borrowed glory Blending with his own, All unrivalled 'mid the famous He stands first-alone! His the greatness of a spirit

Gentle, firm, and free; Grace and goodness are his titles, Manhood his degree. Were I but the lowliest maiden,

Loveliest in my land, But to do him daily service-Stoop to kiss his hand! Sundered are we; by the false world, Far as East from West: Woman's heart, what dost thou, beating

In a royal breast? And so far I seem above him, While so low I lie, In the dust-the merest abject-Mock'd with majesty.

Oh, the cruel weight of glory, Crushing out my life; The fair semblance glozing over

The fierce inward strife !

Scarce the first peal shall have sounded Of his bridal bell, Than its merry tones shall mingle With my funeral knell.

Woman's life is love. A woman, If of love denied, Found a kingdom all too narrow For my heart-and died !-

"THE LEG BUSINESS," From the Galaxy for August.

I hasten to assure the reader who pauses over the title of this paper curiously, that it does not relate to anybody's patent appliances for providing artificial legs for poor soldiers and sailors who have accidentally lost those limbs. It relates to a phase of the dramatic art. The "leg business," as known to managers, players, and dramatists, is the same thing that is known to the outer world as the "naked drama."

Two classes of "female" performers are associated with the naked drama, so called. The first are a legitimate branch of the theatrical profession, and in their way are as truly artists as are musicians or actors who use their intellects. They are the ballet dancers. The theatre as legitimately deals in music and dancing as it does in tragedy or comedy. Hence, the ballet is and always has been as freely recognized by the most cultured peoples (when they approve of the theatre at all) as any other feature of the mimic world. For the dancers of the legitimate ballet I— who know them as a class well—have a

thorough respect.

They are a hard-working, ill-paid body of women, not unfrequently the sole support of entire families, and their moral characters are not one whit affected by their line of business. The admiring public who sees the pretty picture they make on the stage, little knows the physical fatigue which these poor girls encounter in return for a few dollars a week salary from the manager, and an illiberal judgment at the hands of the audience. Few men work so hard as the ballet-girl-the coryphée, who, by half-past eight in the morning, is at the theatre, clad in gauze and silk webbing, practising pirouettes, entrechats, the toe torture, and other inquisitorial exercises. I have seen these girls practise from nine o'clock in the morning until half-past twelve, almost without cessation, then take a hurried lunch, sometimes eating it while standing shivering in their thin thin clothing in a draughty space behind the "flats," only to begin their labor again at half-past one, and so continue till five. This is for the matinee performance; at half-past seven that of the night commences, finishing, perhaps, at eleven. Then come undressing, re-dressing, folding, and laying away their stage paraphernalia; for, even if not naturally tidy (and tidiness is the rule with them-the

lowest grade. With the dancer who has passed the chrysalis ballet-girl stage, and is now a full-fledged, butterfly première, with her name large-lettered in the bills, and her engagement-papers stamped and signed at the lawyer's, the road is not so stony. There are still briers in her path, undoubtedly; prim respectability shrinks from her contact, and the thorns of Puritanism

exceptions rare), these girls must, for economy's sake, be careful of their clothing. And

so, long after midnight, the tired creatures,

often laden with heavy bundles, creep list-

lessly into street cars, to be stared at by rude

men, or, still worse, drag home through the

deserted streets, alone and unprotected, at the risk of being mistaken for traviatas of the

openly lacerate her tender flesh. I am far from placing the ballet-girl in the same rank with an intellectual player; but there are grades of quality in all fields. She is a dancer, and loves dancing as an art. That pose into which she now throws herself with such abandon is not a vile pandering to the taste of those giggling men in the orchestra-stalls, but is an effort which, to her idea, is as loving a tribute to a beloved art as a painter's dearest pencil-touch is to him. I have seen these women burst into tears on leaving the stage because they had observed men laughing among themselves, rolling their eyes about, and evidently making unworthy comments on the pretty creature be-fore them, whose whole soul, and whose whole body, too, was for the hour lovingly given over to Terpsichore. "It is they who are bad," said Mademoiselle B. to me the other night; "It is not we." Those men who have impure thoughts are the persons on whom censure should fall-not upon the devotees of an ar

which the dancers love and embody to the best of their ability, and without any more idea of impurity because of the dress, which is both honest exertion as any other. Openings for of their ability, and without any more idea of impurity because of the dress, which is both the conventional and the only practicable one, than sculptors or painters have when they use the female figure as a medium to convey their ideas of poetry to the outside world.

But there is one set of exponents of the "naked drama" on whom I am willing to join with the general public in lannching every possible invective of censure and reproach. I mean those women who are "neither fish, flesh, nor fowl," of the theatrical creation, who are neither actresses, dancers, pantomimists, nor ballet-girls, but who enjoy a celebrity more widely spread than any of these—all legitimate artists in their way—could hope to attain. It is unpleasant to mention names; it is disagreeable and even dangerous to do so; but when such women as Cora Pearl, Vestvali, Menken, Kate Fisher, and their like, are insolent enough to invade the stage, and involve in the obloquy which falls on them hundreds of pure and good women, it is time for even the most tolerant critic to express disapprobation. Whatever the private character of these women may be—hewever good, however bad—we are justified from their public exhibitions in denouncing them as shameless and unworthy. It is true, they make more money than any other class "performers;" more money than the poetic Edwin Booth; infinitely more than the intellectual E. L. Davenport. Stifle conscience, honor, and decency, and mere moneymoking is easy work. These women are not devotees of any art. With the exception of Vestvaling fellows or are large to the constitution of the Vestvali-a failure on every lyric stage, both in Europe and America—they do not act, dance, sing, or mime; but they habit them-selves in a way which is attractive to an in-delicate taste, and their inefficiency in other regards is overlooked. With the public lies the power to correct this evil. And yet some of these women, even those of

the class I have just mentioned, have aspirations for higher things. The last play which I prepared for the stage had for its heroine a woman of tender feelings, holy passions, such as every author loves to paint. After its production I had many applicants for the purchase of copies, as it was not known that the actress who originally played the piece had obtained the exclusive right to its production. Among the applicants was a person whose name is thoroughly associated with the Mazeppa, Dick Turpin, Jack Sheppard school, and none other. I was astonished that such a woman should care for such a part. What sympathy had the French Spy with a heroine tearful, suffering, and self-denying? What was the chastening influence of anguish and repentance to Jack Sheppard and his jolly pals who "fake away" so obstreperously in the burden of the chorus and the pockets of the unwary? I could not help expressing my astonishment at this seeming inconsistency to a person who was acquainted with my appli-cant, for I was not. "Well, you see," replied he, referring to her familiarly by her petit nom, "Leo hates the leg business as much as anybody, but, bless you, nothing else pays nowadays; so what can she do?"?

The "leg business" is a business which requires legs. That these should be naturally symmetrical is desirable, but not indispensable, for the art of padding has reached such perfection that nature has almost been distanced, and stands, blushing at her own incompleteness, in the background. New York can boast some artistic "padders," and if you are curious to know where they live, what their prices are, etc., you can go to any green-room and find their business cards stuck about in the frames of the lookingglasses, in the joints of the gas burners, and sometimes lying on the top of the sacred cast-case itself. Strange to say, however, that Holy of Holies, the city of Philadelphia. bears off the palm in the pad-making art. Thus the New Jersey railways are frequently enriched by the precious freight of penitential Mazeppas, going on pilgrim-ages to the padding Mecca. It is generally supposed that padding is only employed in the enlarging and beautifying of the calf of the leg, but this is a mistake. Such little inaccuracies as knock-knees and bow-legs, trifling errata in nature's original edition, remarkable for their frequency in the human family, especially in those misguided members of it who have rashly chosen the stage as a vocation, are nimbly rectified by the padprofessor. I saw a letter from one of these the other day, which may be worth producing here for the sake of its ludicrousness. That it is a genuine document, I pledge my word. It ran thus :-

PHILADELPIA.

MAM:—Them tites is finished your nees will be all O K when you get them on. Bad figgers is all plaid out now they will caust 9 dollers.

It would seem that the nine dollars capital, a couple of yards of white muslin, and the outer "tites" are all that is required of the followers of the Mazeppa school. Of personal beauty, they have often little; of intellectuality, of comprehension, of grace, gentus, poetry, less; and of talent, none. When the part they portray calls for the speaking of words, we lift our hands in blank astonishment that any creature with audacity enough to assume such a position, can have so little ability to fill it.

The money the Mazeppas make is something quite astonishing. Ten thousand dollars "share" for a month's engagement was paid, but a short time ago, to one of the most attractive of the "French Spies." In less than two months after, she was obliged to borrow money to pay her hotel bill. "Easy come, easy go," is a proverb which must have been made for these women. It is not strange, perhaps, that they should have implicit faith in the potency of King Greenback, and offer him with little delicacy to gain that always-desired end—flattering comments in the newspapers. I have an editorial friend, of an extremely conscientious turn of mind, who was coolly asked by a Mazeppa if he would not take up the cudgels of criticism for her, as against another local paper, at the same time drawing from her pocket an immense roll of bills, and asking him to "take what he wanted." He complied with her request; for he wanted nothing that savored of bribery, and he took

"what he wanted." There are those who understand rather better the delicate art of administering the critic douceur. One such, on coming to New York for the first time, hearing that to mollify Mug-gins was indispensable to her success, sat down, after much deliberation, and mailed him a black letter, or blackmailed him a white letter, inclosing a fifty dollar bill, and a trans-parent cloak for bribery in the shape of a re-quest that he would send her one stanza of a song of his own brilliant composition (he having never written a line of verse in his life), leaving the subject, air, metre, and sentiment open to his discriminating judgment. The fifty dollar bill was never heard of more, but the four lines of tender thought which fol-

lowed, were sent to her address:-AIR-"I know a bank" (nota). Come, love, come, where the roses blow, and the angels tune their radiant hair. Where the zernyrs sigh to the far-off zones, And the skeping seas swell on the air. How's that?

If the stage could but be rid of the Mazeppa

women are few enough, as governesses, and choolmistresses, and shirtmakers, and hoopskirt drudges will testify. But worse slavery than any of these, or even than that of the factory-girls in the Lowell mills, is the thraldom of waiting to be married to have one's board and lodging paid. A woman should have her destiny in her own hands as completely as a man has his, and the first boon that should be vouchsafed her is the happy knowledge that, before she lies down at night she may really thank her Maker, and not her husband, for having given her this day her daily bread. The stage, even in its poorestpaid departments, will permit this; and there-fore I cannot feel that I am wrong in advocating its adoption by honest-minded, wellbehaved, and intelligent young women.

The drama, for good or bad, is an immense power. I agree with Barry Cornwall when he says there is nothing in light literature so powerful, and that there is a greater scope for excellence in this than in any other branch of literature. "For it ought to embody the genius of oratory with the poetic spirit; the soaring of the lyric with epic majesty; the sentiment of romance; the music of song; the strength and indignation of satire; with the moral that should belong to all."

It is for the people to determine whether this shall be. If they will but give their support to this species of dramatic entertainment, there is little doubt that earnest efforts to farnish such will be made. But the majority will always triumph. An American manager could scarcely be an American, if with him the god-like voice were not that of the mass. It shall be as Mr. Mass says. Either ballet, or heroic verse; the "leg business" or the brain business; and the paid money will indicate the made choice. Do not expect more self-denying virtue from Boxletter of the theatre than from Stoxjobber of Wall street. Both want money, and both will "make" it. I am far from being the apologist of the manager, be it understood. The same apology can be made for the Mazeppas themselves. The whole thing is in the last degree disreputable, but the only remedy lies in making the tide of public opinion set against it—as I believe it ultimately will.

OLIVE LOGAN.

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The bind intrilates a beautiful view of the Ocean, Delaware Hay, and picturesque back country, taking in Cape Heniopen distinctly at a distance of sixteen miles. The beach is acknowledged to surpass and other point upon the Atlantic coast, being of a smeoth, compact sand, which declines so gently to the surthant even a child can bathe with security. Added to these attractions is the fact that the effect of the Gulf Stream upon this point renders the water comparatively warm—a point not to be overlooked by persons seeking health from ocean bathing.

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A LARGE ASSORTMENT OF FIRE and Burgiar-proof SAFES on hand, with inside doors, Dwelling-house Safes, free from dampnes
Prices low.
C. HASSENFORDER,
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No. 422 VINE Street,

### PROPOSALS.

IMPROVEMENT OF THE DES MOINES

RAPIDS OF THE MISSISSIPPI RIVER.

U. S. ENGINEER'S OFFICE.
DAVENPORT, IOWA, July 24, 1867.

Sealed proposais, in duplicate, will be received at this office until 12 M., WEDNESDAY,
September 4, 1867, for excavating the prism and
constructing the embankment wall of the
Canal for the improvement of the navigation
of the Mississippi river at the Des Moines
Rapids.

of the Mississippi river at the Des Moines Rapids.

The Canal is to be about 7½ (seven and one-half) miles long, extending from Nashville to Keckuk, lows. The width at the water surface inside the canal to be 300 (three hundred) feet in embankment, and 250 (two hundred and fifty) leet in excavation, and in low water to be 5 (five) feet deep. All the material excavated from the prism of the canal to be used in building the embankment. The latter throughout from the prism of the canal to be used in building the embankment. The latter throughout the greater part of the distance will be about 300 (three hundred) feet from the Iowa shore. Where rock excavation occurs, the bottom of the canal will have a slope of 1½ (one and one-half) inches to the mile. The embankment is to be built of earth clay and rock; to be 10 (ten) feet wide on top, including the fip-rap covering; to be 2 (two) feet above high-water mark, with slopes of 1½ (one and one half) base to 1 (one) vertical. The average thickness of the rip-rap protection to be 2½ (two and one-half) feet on the river side, 2 (two) feet on the canal side, and 1 (one) foot on top.

side, and I (one) foot on top.

All propositions must state the price at which each and every kind of work specified in the proposal is to be done, and no bid will be considered that is not definite in this respect.

The Government reserves the right to reject any and all bids.

A printed coay of this advertise.

The Government reserves the right to reject any and all bids.

A printed copy of this advertisement must be attached to each proposal.

Each bid must contain a written or printed guarantee signed by two responsible persons.

Blanks for proposals of the form required, with form of guarantee, will be furnished at this office on application.

The price or prices in the contract will be considered as including the expense of furnishing all the materials and performing all the work, according to the plans and specifications exhibited at the letting.

The entire cost of the canal is estimated at \$2.068,345 (two million sixty-cisht thousand three hundred and forty-five). The amount appropriated by Congress is \$700,000 (seven hundred thousand dollars)—the contract can only be made to cover this amount.

Fifteen (15) per cent, of the amount of any work done or materials furnished, at the contract price thereof, will be reserved until the whole work which is the subject of contract shall be entirely completed.

Persons desiring further information can obtain the same by calling at this office, where maps, plans, specifications, and form of contract can be consulted.

Proposals must be addressed to the undersigned, and should be endorsed "Proposals for

Proposals must be addressed to the undersigned, and should be endorsed "Proposals for
work on the improvement of the Des Moines
Rapids."

J. H. WILSON,
Lieut.-Col. 55th Infantry,

Byt. Major-General U. B. Army.