article, on "The Homburg Gambling House," is by Major Joseph Kirkland. Among the pictures presented is the following of a noted female gambler:-

A famous player and constant loser is the Countees Kisselel. She has been often described. Every one has heard of her being wheeled in her chair to the Kursaal, and sitting at her place at the table from the opening to the closing of the play, atmost uninterruptedly, seven days each week during the whole season. Fabulous tales are told regarding her age, but from her looks, she cannot be over 70. Besties her peculiar relations with the late Emperor Nicholas of Russian Bartis and Russian Russia sia dx the date of her birth as being almost cer-tainly since the beginning of the present cen-Very large, very bent, very indrm, very tury. Very large, very bent, very indrm, very bright-eyed and very affable—such are the characteristics which now mark the appearance of this once world-famous beauty. Nicholas left her one hundred thousand floring a year. The present Emperor has cut down this pension one half, and on the remainder, say \$20,000 (in add) tion to her private furtune), the Countess manages, with strict economy, to live, Of course, she cannot play very heavily. She is said to set aside forty thousand francs a year to lose at play, saying that in her youth beauty she spent more than that sum on dress and gaiety; and now, that youth and beauty are gone, she must spend her time and money on the pleasures which are left her. Gaming, with her, is not a speculation; it is an occupation-a slight excitement, almost unconnected with hope and fear. In her favor it may be said that in Russia she is much respected. When she in St. Petersburg the street where she lives blocked with the carriages of catters-the best society, they say.

The manner in which the gambling saloon is lighted, and the reason for it, is thus set

"Notice now the lighting of the Kurhaus, Every room is supplied with great and brilliant chandeliers, and the whole place is one glitter of glass and gas-entrance halls, reading-rooms billiard-rooms, eating and drinking rooms, and gaming rooms—but not the gaming-tables! Over each of these hang two bright lighted and deeply over-studed oil-lamps. And thereby hangs, also, a tale; as there does by most of the characteristics of this bright-lighted and deepshaded, tragi-farcial institution. For, once upon a time, when gas alone was used, some enterprising individuals made a combination more feetual, it not more imposent, than the 'com bigations' of players who have a system,' and try to break the bank by means of calculations cked on tittle card-for recording the course of the game. Some of the conspirators, having off the gas. Instantly all was darkness, uproar and confusion about the tables. The various games of hazard were resolved into one general game of grab, and the company lost many thou-sands of florine,"

The manner of playing is thus described: -"Nothing could be more evident than the per ect farmers of the play on the part of the bink. It retains confessedly, certain chances in its favor. For instance, at the roulette there are thirty-seven squares. If you stake money on either square, and the bail rolls into that compariment of the wired, you receive not thirty seven times your stake, but thirty-sixthe difference being the 'percentage' of the bank, say one in thirty seven, or about two and two-thirds per cent. (The most seductive reasoing by which one can justify to himself the staking of small sums is the consideration that phylosophically speaking, one can as well afford to risk a dollar as to give away or throw away three cents.) It is physically impossible that there should be any deception. The ball rolls in one direction round the interior of a kind of nowl, its centralugal action sustaining it for a few seconds from descending to the table of thirty-seven cells which forms the bottom of the bowl. In the accantime this thirty-seven celled table is set revolving in the opposite direction; and, finally, you can make your bet after the ball and table have been set in motion. In like manner at the frente-ot-quarante table, the carls, six packs together, are shuffled by the crouplers, but they are cut by one of the public; then are dealt into two lines, enough to count some number between thirty one and forty (the face cards counting ten each, and the spots according to their number), by the "tailieur," whose eyes are bent on his cards them, and not on the stakes which bave been made. But even it be saw all the bets, he could not control the series in which the cards are to fall from his hands, nor has he any interest in doing so. And, finally, if he saw the bets, if he had ample opportunity to "stock before every hand, and it he were to receive all the winnings, it would take mor-than the admitness of Mephistopheles him elf to arrange the play so as to be against the public and in tayor of the bank to any greater extent than is expressed in the well-known and un-

disguised "percentage." A neat trick of one of the bankers, and the manner in which it was detected, runs as follows:-

"Another croupler was a very fat man. He seemed to suffer a good deal with heat, and had a habit of mopping his glowing face, and sitoping his fingers inside his collar to loosen it from his throat. All these phenomena were quite natural, and would have excited no remark except for a peculiar circumstance. Why should the contact or impact of his linen with his skin produce a chinking sound? We have all heard of "sweating gold," but it is supposed to be quite a different process from any which could be going on under the crayat of that croupter, although the sound was similar. To settle this interesting question in physics or acoustics, M. Croupier was invited to step into a private room and distobe, when he turned out a shower of gold. He had slipped a gold piece inside his neck-cloth each time he had raised his hand thereto, and had his zeal not outrun his discretion, he might have carried on his very profitable 'cornering' operation to this day. The croupiers now are required to keep their hands before them on the table. If one so much as drops his into his lap, he is at once admonished of the irregularity by a tap on the shoulder from one of the ever-watchful officials in plain clothes always standing about. What did the administration, in each of these cases, do to their unprobtable servant? Tucy took from him all he had sequestrated that day, and then-discharged him! then-discharged him! No presecution, no noise, no disturbance; that is one of the company's wise principles of action. More espe ally in the management of the salons de jeu is it their motto to allow anything, rather than an esc andre. In fact the loss resulting from a few minutes' interruption of play, at any table in full operation, would be greater than that to be sustained from the payment of any demand, however unreasonable."

The following illustrates the tarns of fortune's wheels:-

"A Spaniard, Senor G ..... came and played boldly and immensely. The limit of bets at the trente-et-quarante table is four thousand florins —say sixteen hundred dollars, gold, on each single bet. G— played a while, but protested that he could not spend his time over such beggarly risks, and demanded the privilege of doubling the amount, otherwise he should go elsewhere. After consultation it was accorded to him. Before he departed, he broke the bank' at each of the four tables in the Hom-burg establishment. He then went to Baden, it is said, and broke the bank there. His aggregate winnings were estimated to have been a millian or more of florins. At present he is in Drison in Paris for stealing some trifling sum.

His winnings gone, his capital gone, then his character, and finally his liberty departed, he has now leisure for redection."

The interesting article on "Private Bohemias" we gave in full yesterday.

Concerning the Chinese, Mr. Charles W. Elliott says:-

"These Manchu-Chinese, now in our countr "

THE AUGUST MAGAZINES.

Putnam's

Putnam's

for August is unusually good. The opening

for August is unusually good. The opening

The Homburg Cambling House?

Yery light yellow; and the expression of the faces most intelligent. The mouth is, perhaps, the most intelligent. The naturally brings us to the most striking penultarity of Canese government. and civilization. It is this: That there is there no aristocracy, no feudal system, as in Japan. but that offices of honor and trust are alled throughout the empire by men who have dis-tinguished themselves in the schools of the country, and have passed the rigid examination prescribed. We should admit that this is a superior test to that of birth or favoritism, such as prevalla in most Christian lands. three years the students gather at Pekin from all parts of the empire to undergo a careful and thorough examination as to their claims for places of honor or profit. At the last examination some twelve thousand stadests were examined, and as there are out few prizes, we may imagine the fearful anxiety which may have filled their minds. Not until the morning of the day of examination does any examiner know what students be may have not in his hands; thus every care is taken to guard against improper induences. In a great hall the students are assembled. In it are some ten thousand small rooms or cells, each of which is to contain one student. Here for three days and two nights he remains, supplied only with paper, ink, and food, to write out his answers to he questions proposed. He must see no books, and must have speech with no man. The examination lasts for nine days, and but twice in that time is the student allowed to go forth from the hall. Then all is ended, and in due time the themes are pronsunced upon, and the position of each man becomes, for the time, established. Most of the themes, it is said, pertain to the literature of the past, and to the topics of the government."

The article on "Our Civil Service" is valuable. The following is a correct insight into its machinery:-

"At present consuls are virtually appointed by Congressional delegations. They urge them upon the Executive and the State Department, and attend their confirmation in the Senate, In most instances these delegations known othing of the man they recommend, except that he recommended by somebody they know, and that the political church requires his nomination, the nomination and confirmation have duly taken place, the new-tangled consul is in-formed by the Secretary of State of his good luck, The fellow tumps in the cars, and all of a sudden an alternation takes place between the door-keeper of the State Department and some rough-looking customer, who insists upon seeing the Boss, and claiming to have come the way from Kankasee of Ashtabula to get 'them' papers. The officials of the State Department—some of whom gravitate toward the Virginia and Maryland old assistenced style of good-breeding, while others luxuriate in all the stolid placedity of the countrymen of Rip Van reception. Of course, he is not a imitted to the presence of the 'Boss,' who reserves bimself for a few foreign ministers, and for cabinet meetings. He has about that a second's interview with Fr.d. Seward, who, with a smile of imperturbable sweetness, hands him ever to one of the gertlemen of the office, who hands to the consul a handsomety-bound volume, which contains the consular regulations. Very soon after this consolar regular article aptears in the Liberty Bed or Bungtown Bugler, announcing the fact that the Hon, Jeremish Napoleon Excised Jupiter Jones, so eminenly popular to this district, and remargable for his diplomatic talents, has arrived at Washington; had a lengthened interview with the Steretary of State, who cave him official in-structions of the highest importance, and then departed in hot maste for his post of destination, it being rumored that on his way to Saurkrautenthal he is to meet Count Boum at Mr. Seward's special request. In the meantime, Jones passes a miserable evening at the Senton House House, in a most unsatisfic ory teteratete with his instructions. The book which the gentleman of the Santa Department handed him with such a bland smile simply contains the general consular regulations applying to all countries of the world, and without any particular reference to fil in the particular place to which he is particularly appointed. He soon gives the book up tu de-pair, but has the happy inspiration to buy a 'Bradshaw.' After buying discovered the After having discovered the laticude and longitude to watch he is assigned. he is next seen stalking about with a most consequential air on the deck of one of the chesp Innum steamers. He is never again seen at the State Department. All they know is, that he regularly draws for his salary, and occasionally he copies, from one of the local papers of the place in which he resides, extracts of commercial statistics, with great flourish of trumpets, as if he had been the original compiler.'

The article on "The Romance of the Great Gaines Case," by Howard M. Jenkins, is exceedingly interesting. The writer says:-

The decision of 1860 would seem to be con-clusive and final. It was so intened to be. But Mrs. Games was still rest-ted. Once more, in 1868, her claims have been confirmed. Her old frieud, Judge Wayne, and her old-can we say opponent !- Judge Catron, are off the beach Judge Davis spoke the opinion of himself, Chief Justice Chase, and Associates Nelson, Chiford, and Field, while Judges Grier, Swayne, and Miller dissented.

This decision—seventh mandate from the Supreme Court of the United States—is surely Opening it, Judge Davis said: --"It was supposed, after the decision in Gaines agt. Hennen (24 Howard), that the litigation, pursued in one form or another for over thirty

years by the complainant, to vindicate her rights in the estate of her father, was ended." And in conclusion, he asked:-"Can we not indulge the hope that the rights of Myra Clarke Gaines in the estate of her father, Daniel Clark, will now be recognised?" Such is the outline of the progress of

Gaines case through thirty-four years of law.

The legal reader can turn to the books and study the reports at leisure. Our sketch will be completed with a brief reference to the moving spirit of the long effort.

Married in 1832, learning her true history, though not fully, soon after, commencing her suits in 1834, Mrs. Whitney was left amid the pestilence of New Orleans, a widow in 1835. The yellow fever struck down her husband in a few hours. She was alone, with three little children, a slender fortune, lew friends, in the

produced the most bitter opposition. A fearful duty stood before her, Somewhat later she met General Gaines. He was warmly interested in her history; and he could not, doubtless, resist the winning eloquence of her address, or her piquant charms of person. They were married, and thence till now the heroing of the story is not Myra Davis, Myra Clark nor Myra Clark Whitney, but Myra Clark

midst of actual enemies, for her bold claims had

The law's delays were fearfully expensive, The little fortune received at her marriage soon meled—she had spent the whole of her husband's estate. She had borrowed of his family, and she had borrowed of every one who was bold enough to listen to her persuasive voic for she "talked the money out of their pockets Nobody could listen fifteen minutes to her with out sharing in her enthusiasm and perfect conviction of ultimate success. She had fell the ablest lawyers in the land with princely retainers, when she had money; and she had more than once pleaded her own case when money could not be obtained. She knew the law perfectly. She had mastered details as well as principles. She knew precedents, and did not stumble upon quibbles. Once, it is said, she spoke two hours and a half to a jury, and won her case.

Once more with a friend and partner in her struggle, she fought forward. General Gaines devoted his time and his fortune to the work. For ten years the gallant old General and his heautiful young wife planned and executed their campaigns together. She had youth, fire, and energy; he had wealth, position, and a chival-

rous devotion to her cause. Should you search over the files of some old newspapers, about 1841, you may find mention of the lecturing tour of General and Mrs. Gaines. They deliveted, in company, a series of are large and fine-looking, and are said to be lectures, upon subjects which would seem to be fair samples of this people. The complexion is strangely dissimilar. The General had a new

Andrew's Church.
The General died in 1849. Once more alone,

his widow has still lought the battle with un-wearied energy. The fortune left her has been long since exhausted. Thousands upon thou-sands of dollars have been advanced to be repaid when she gained her property. It is per-fectly safe to say that the expenditures in this suit have reached into millions.

So violent was the autagonism to her in New

Orleans that her life there has been more than ence endangered. Pistol shots have been di rected at her, and once a buliet passed through To day Mrs. Gaines is doubtless the wealthuest

woman in America. The true value of the property adjudged to her cannot be accurately estimated. It embraces some of the most improved portions of New Orleans, dwellings, stores, warenouses, public buildings. A scheonle, filed in 1839, shows a portion of the Clark estate, as well as it could then be estimated. It ran thus:-

A cotton estate and lands inherited 

Two cotion plantations on the Missis-sippl, sixty miles above New Orleans Lands bought of W. Simpson, on the Mississippi River, elgh.y miles above

New Orleans. Lots in New Orleans, bought in 1862, of 

len thousand acres of cotton land on Bayou Boof. Seven thousand acres of land on Nezi. land on Ametic and Conetle rivers,

and East Baton Rouge. swamp, near Quachlta river. Turce lots on Genillly road, three miles Dent due from Chew & Reif to Mr. Chark, at his death... List of debts due to Mr. Chark, flied by Chew & Relf... List of achts due to Mr. Clark, fired by Chew & Reli.
Debts (morigages) (eleased and dis-charged by the v & Relf.

For all this property the counter-claimants locotiess number thousands. Minute legal nvestigations and suits at law can alone ascer-

Is it not, then, truly a "most remarkable" case? Can ingenious fiction weave more curious texture of romance than this story of real life? Pending the question, its herome, at the age women, whose years seem not over forty. The to strain upon brain, nerve and muscle, have been to her a fountain of youth, whose fresh vitality may long give her enjoyment of the fruits won in this lawsuit of a life-time,

## "LA GRANDE DUCHESSE."

Sir John Brute, a worthy knight well known to the play-goers of the Garrick period, when Vanbrugh's Propoked Wife still kept posgession of the stage, had an easy and convenient standard whereby to judge specialeus of lyrical art. "I would not give a by for a song-that is not full of sin and impudence." So said good Sir John, applying his standard approvingly to a ditty which had just been sung by his friend Lord Bake, and which wound up with the burden, "In peace I jog on to the devil." This was the original song of the piece, and it will be found in the collected edition of Vanbrugh's works; but some acute critic seems afterwards to have discovered that it scarcely came up to the high encomium which had been pas-ed upon Lord Rake indeed braved all edicis, divine and human, when he sang,

When my beed's toll of wine
I o'erflow with design,
And know no penal laws that can curb me:
Whate'er I devise
Seems good in my eyes,
And religion ne'er dares to disturb me,

But though his vanuts were sinful enough in all conscience, they could scarcely be termed impudent in that popular sense of the adjective according to which it is a cuphemism for a dissyllable of disreputable origin. Accordingly, in ater editions of the Provoked Wife we find, in lieu of the old proface by, another song so grossly indecent that, were it a new production, could scarcely be printed nowadays without risk of a visit from the representatives of the Society for the Suppression of Vice. The fac's we have just recorded furnish a powerful answer to the often asserted theory that critiism is without practical effect on literature. The lyrics of Lord Rake were found wanting when weighed in the balance proposed in the poetics of Sir John, and were altered ac-

There have been times when the knight's clearly expressed canon threatened to become obsolete. The verses that were sung at Vauxhall toward the end of the last century, and which, though of unmistakably Southern growth, recorded in a quasi-Scottish dialect the loves and squabbles of Jockie and Jeannie, were saucy at best, but never impudent. Something similar may be said of the vast quantity of popular songs that cropped up during the reign of George IV, and afforded ample oppor-tunities for the display of a certain archaess proper to some of the best female vocalists of the period. Nay, at the present day, the re-strictions laid by prudent mammas on the poetry sung by young ladies at the piano are so severe that love, save when it takes a periectly harmless domestic tone, is regarded with avowed disfavor by publishers of music, cognizant of the powers by which their market is ruled. The little lyrical coquetries which would have been quite according to order torty years since, would now be deemed far too de-monstrative. Nevertheless, if we have any doubt that the principle of lyrical excellence laid down by Sir John Brute is widely main-tained even now, we have only to cast our eyes to those places of public recreation where tastes of all kinds are gratified under the one comprenensive category of a taste for music. When our lathers flourished, songs were indeed chanted at a late hour at the coal-holes and older-collars of the time-more beastly than anything that would be tolerated at the present day; but then it was understood that these were intended for the exclusive recreation of men of loose habits, and of the mob of greenborns who waste their hours and health in "seeing life." To this generation in particular belongs that mass of sin and impudence mightly selled forth at the music-halls, in the presence of persons of bo a sexes, including women not necessarily belong-ing to an abandoned class. To this generation in particular belong the vocal tezzles, Minnies, and Nellies, who seem to claim a familiarity with their hearers, and allow their portraits, radiant with immodesty, to be placar led against the walls. To this generation in particular belongs the race of quasi-male-female acrobats, who by an occasional accident gratity that latent feeling of cruelty which is so often the concomitant of licentiousness. To this generaestentationally bestowed on such a work as M.

Offenbach's operatic extravaganza, La Grande Duchesse de Gerolstein.

There is no doubt that at the bottom of the importance attached to the works of this now celebrated composer lies a strong taste for what may be mildly called the improper among the higher classes of the English society. When M. Offenbach was first emerging from obscurity on the strength of the small and slight works which he composed for the newly opened Bouffes Parisiens, the whisper went abroad that in the Champs Elysees an old but extremely pretty litthe theater had spring up, at which pieces were performed most delightful to see and hear, but scarcely decorous enough for the Fuglish haste.

The same pieces were trasferred to London, and

Plan of National Defense; his wife descanted upon the Horrors of War. In Wilmington, they tous jointly took up an evening in the old Town Hall, appearing before a large and enee, and devoting the proceeds to recall the burned St.

Andrew's Church.

The General and in 1842. Once more along from a composer of operetta into a composer of what from its dimensions at any rate, seementilled to be called opera, and the field of hi labors was no longer the upstart Bouffes, but the time-honored Varietes, people began to name him with respect as a musical senius whose solid worth, veiled under a gauze of frivolity, had been underrated; and a smile of grave approval was substituted for a knowing chuckle or a significant pudge in the ribs. La Be ie Helene was pronounced a great work properly interpreted, and greater still was Grande Duchesse de Gerolstein. Grent also was Mad'lle Schie der, whose name, by her excellent performance in both of tuese works, had be-come intimately associated with the music of

> As the fame of M. Offenbach increased, an opinion was oiffused that London was in humiliated condition. The two great tyrical works had been seen in every European capi-tal, and "the Grand Duchess" has even found her way to New York, where, represented by M'He Tostee, the prima donna of M. Odenbuch's earlier works, she was received with great delight, talking as she did in her original language. In London, indeed, English imitations of the French chefs d'autore were produced, but these were so exceedingly unproductive mirth, or even of cheer ulness, that people who had gone through a course of the dreary pleasanity could only marvel to hear that what seemed singularly dull on this side of the Channel was considered especially droll on the other. Their faith in M. Offenbach would pro-bably have broken down altogether had there been travelled friends at hand to declare how much better things were managed in France, and how the tedious burlesques which bore the title of Offenbach's books were only base copies of a genuine article. London, indeed, was the sole capital at which Offenbach had not been represented properly, and on that account might be considered a degree lower in civilization than other towns. Nevertheless, while the intellectual darkness of London was commiscrated, a compliment was paid to its moral susceptibility. The old nudges and chuckles were revived, and the conjecture was hazarded that perhaps, after all, the musical dramas that and favor at the Varieties might be a triffe too free for genuine Britons. That we were averse to the illist fason as an expedient for creating a serious interest was an hypothesis too well grounded to admit of suspicions, and it was a fair interence tout we should be equally nice in the article of funny impro-As the establishment of the Divorce Court

fearfully shook the benef in the domestic virtues, previously deemed unsuffled, of the middle classes, so has the summer season, now closing, terribly enlightened as as to the fastidi-ousness of our "Upper Ten" in the matter of public amusements. So stightly is the illicit traison repugnant to the London patrons of French crams, that Nos butmes, the most risky piece on the list presented by M. Faltx, anorded greater satisfaction than any other work, leaving the world to wonder why an embargo had been laid on Pout Forestier. The dramatic portion of his season being at an end, M. Felix fills up his term by cognizing Maritle Schneider and bringing out La Grande Duchesse, arousing asmication by the magnitude of his spirit and of als prices of audis-loa. His success has been brittent. Not only was his theare crowded on the first night sacred to Offenbach, but the list of visitors published in the papers looked like a compressed edition of the Gotha Almanac, correled with excerpts from the pectage. As for Mad'lle Schweider, she no sconer showed her face than she was received with an enthusiasm that could not have been exceeded had a welcome to a popular overeign newly returned from exile been the business of the occasion.

That people should be amused at the perform-ance of La Grand Duckesse at the St. James Then re is natural enough. A subject dreadfully intelligible to the meanest adult intellect is treated with much ingenuity by the play writer: id figures are exhibited to the public, comic situations are brought about without any restraint caused by considerations of probability, the whole is made a vehicle for music of a taking kind, and nearly every part is well sustained - the celebrated actress, Madile. Schneider, having been declared by the voice of Europe to be pre eminent in the character of the "Duchess." The question is, whether this is the sort of work that ought to command a general outburst of aris ocratic enthusiasm, in an age when an affectation of indifference seems o be the order of the day; whether the the lyrical drama which arises when the theatre most approximates to the music hall is that which ought, above all others, to arouse high society from its habitual torpor,
There is, in fact, no difference between the

feeling addressed years ago by the musical pieces brought out at the Bouries, and that to which the so-called operas of the Varietes now make appeal. People will not go so far as honest Sir John Brute in professing a love for such shocking things as sin and impudence, but that a certain satisfaction at "naughtiness" is a prevailing sentiment among modern audiences of every age and both sexes is not to be doubted. Had the book of 'La Grande Duchesse" been of a purely innocuous character, M. Offenbach night have worn out all the lungs and all the fiddle-strings in Christendom before his creations would have excited an lota more of enthusiasm than is produced by ordinary entertainments in which music and ex ravagant drama are combined. But the story of the "Grand Duchess" is essentially naughty; the fair potentate herself is decidedly a naughty girl. She is naughty when, being a hereditary sovereign she picks out of the ranks a strapping private, merciy because, as Thackeray says of Tom Jones and his kind, he has large calves, and raises him to distinction, gloating all the while on his senseless face with the most searching expression of delight. She is naughtier still when she summons the dolt to tete a-tete, scats him on a low stool by her side, caresses him with her dainty hands, and, though she refrains from a verbal avowal of ove, avows her passion by actious more expressive than words could possibly be. Indeed, whether she appears in public at the head of her army, or whether she makes one at a party of two in her at a party of two in her boudoir, the Grand Duchess is the incarration of every quality that distinguishes the damsel of ill-regulated mind. What is most extraordinary, the offenses she commits, and at which "society" is disposed to appland so heartily, are just of that sort of which the same "society" most violently disapproves. Many a man who would contemplate without much emotion the progress of an intrigue between a lax gentleman nd a married lady, would shrink with horror from any manifestation of a love affair between

a comic pantomime, and deem the lady's offenses against the laws of female propriety as unreal as those of the clown against the laws of meum and tuum. In the fact that La Grande Duchesse, ably executed, is successful is nothing extraordinary. The sort of success that attends it is an evil sign of the times.—Saturday Review.

high-born lady and a private soldier. Not

only morality, but the feeling for caste which keeps so many rones in order, is offended, unless

we repard La Grande Duchesse as no more than

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The stramer S. M. FELTON and ARIFL leave CHES NUT istreet Wharf (Sundays excepted) at 8 30 and 8 50 A. M., and 3 50 P. M., returning leave Wilmington at 8 50 A. M., 1250, and 3 50 P. M. Sk.pping at Chester and H. ok each way,
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Sunday July 18, 19 A. M. Saturday, July 18, 2 P.M.
sunday July 19, 10 Burlington Bristol, and intermediate landinas, leaves Arch street wharf at 8 A. M.
and 2 P. b., leaves Bristol at 10% A. M. and 4% P. M.
Mooday, July 29, 12 M. Monday, July 20, 4 P.M.
Toe-day, 21, 11 P.M. Tue-sday, 21, 5 P.M.
Wed'day, 22, 21, 18 P.M. Wed'day, 22, 5% P.M.
Thursday, 22, 21, 2 P.M. Thursday, 22, 5% P.M.
Friday, 21, 25, P.M. Stiday, 21, 55, P.M.
Pare to Trenton, 40 cents each way; Intermediate
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SUNDAY EXCURSIONS.—THE win leave Chesnot street wharf, Finladelphia, at a o'clock A. M., and 2½ P. M., for Borlington and Bristol. onehing at Megargae's wharf, Taccay, Riverton, andalusia, and Beverly, Returning leaves Bristol at 11½ A. M., and 5 P. M. Fare, E cents each way, Excursion, 40 cents.

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