

OUR SATURDAY NIGHT SUPPER TABLE SERIES

BRING

Diet for Mental Desperates—A Salad for Small Salaries,

AND

A SALVE FOR BAD CUTS.

The whole carefully compounded, and put up expressly for Family Use.

BY OUR SERIES EDITOR.

NUMBER CXLV.

How the Election Returns were received in Mauch Chunk, and how they affected the

GREAT MAUCH CHUNGER.



Asa is counting his campaign expenses when he is disturbed by a noise in the street, mixed with the sounds of 'The State Loyal.'



He calls Chloe and inquires of her the cause of the shouting out of doors. She replies that 'It's dem brack Republicans, sayin' dat Geary am elected.'



He is unable to proceed further with the reckoning. No matter what the cost now.



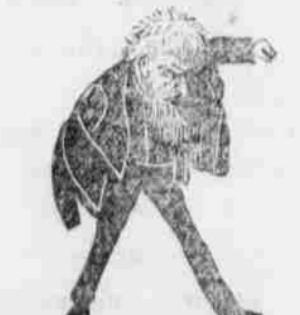
The noise increases, and Asa becomes more sensible that he is not the man.



Indeed, he is satisfied of it.



He thinks he will open the window, and see if the lights are burning in the 'Packer Guards.' The headquarters are deserted.



Maddened by all of the circumstances, he puts on his overcoat



resolved hereafter to lead a hermit's life in one of his own coal mines.

CARICATURES.

Humorous Publications, Old and New.

In the London *Daily News* we find the following:

Caricature publications have recently increased in number, and a new variety of the art has been introduced. Two of our weekly comic contemporaries (the *Tomahawk* and *Vanity Fair*) have distinguished themselves by their colored cartoons; but it is not alone the color which makes a difference between these designs and those of *Punch*. They belong to a distinct school, the most prominent feature of which is a kind of phantasmagoric extravagance. The pictures in both the periodicals to which we allude are very clever, but they are not agreeable. The coloring is often lurid, and the compositions are frequently pervaded by a grimness of conception and a wild grotesqueness of detail that are anything but laughter-moving.

The prevalence of this species of art in periodicals specially designed for light entertainment is another fact proving the decay of genial humor which we lamented some time back. If we refer to the earlier volumes of *Punch*, the colored designs of the *Tomahawk* and *Vanity Fair* seem in the comparison like episodes in Holbein's "Dance of Death." We are getting saturnine and savage in our playful moods, and strike as hard with the cartoon as with a scimitar.

This is the more to be regretted because caricature has long been popular with the English people, and is likely to continue so, and we are sorry to see it perverted from its original and genuine purpose of giving amusement by a droll presentation of persons and things, and satirizing the follies of the day with tartness, yet without malevolence. Glance over the caricatures copied in Mr. Thomas Wright's "Caricature History of the Georges," and it will be seen that moodiness was at no time one of the characteristics of the art, though the manner of the art has varied greatly from age to age. Grotesque pictorial satires on men and manners were familiar to our ancestors even in the middle ages, and they were very popular in the time of the Commonwealth. At the later period they were generally produced in Holland, and it was not until the epoch of the South Sea bubble that we had any native artists of this description.

One of the earliest was also one of the greatest—Hogarth. That memorable humorist first became famous as a designer of caricatures, and it was the rage for the bubble companies which called forth his powers. The style of Hogarth was very different from that of some of our modern draftsmen. That he struck hard we all know; that he had great tragic power is also very certain; but he had plenty of hearty, enjoyable humor as well.

With those who followed him. The men who satirized Sir Robert Walpole, Bolingbroke, Fulteney, Bute, Chatham, Wilkes, and the other prominent politicians of the earlier Georgian era, were artists in whom humor and good humor were alike conspicuous; at any rate such were the prevailing characteristics of their works, though they may occasionally have been guilty of a little coarse personality.

It is remarkable, too, how much ingenuity, invention, and witty application there is in these old caricatures. Many would do no discredit to the comic press of the present day, and some are in the highest degree excellent. In the reign of George III, a race of caricaturists arose, some of whom acquired a reputation which lasts, and will continue to last. Gillray, Rowlandson, and Sayer—especially the two first—are great names, even to us, and their works command a high price. The main subjects of their pencils were the younger Pitt and Burke, Sheridan, Shelleburne, North, Dundas, Warren Hastings, Grattan, Horne Tooke, Dr. Price, the Prince Regent and his feminine favorites, and not unfrequently the King and Queen themselves. These three eminent artists, in fact, represent the middle Georgian era, the ten years of George IV's reign being commemorated by another set of men.

With Gillray a more elaborate style of art came in than had prevailed in the times of the two first Georges (always excepting the great works of Hogarth), but the manner, or the spirit, was coarser. Still, these productions had not the gloomy character of the colored cartoons of to-day, and they were distinguished by much wittiness and humorous conception. Perhaps the worst thing that can be said against them is that they encouraged to a ridiculous extent the anti-Gallican feelings of the English people during the war with Bonaparte, supported the extravagant and absolutist policy of the Government, and developed to the most monstrous proportions the national spirit of brag. Under these influences the comic art of the latter years of George III became vulgarized and impoverished; yet, considering the circumstances of the time, a different course was hardly to be anticipated.

A very different feeling, however, was expressed by some of the younger men of the regency; and one in particular, who is still living and working among us, whose face strikes our eyes in the photographic windows with a look of vigorous shrewdness that seems to defy time and change, bent all his powers between fifty and sixty years ago to the reform of political and social abuses. We allude, of course, to George Cruikshank. No modern man has caught so much of the genius of Hogarth, both in his comic and its tragic elements, as this gifted designer; and to what he may have remotely derived from his great predecessor he has added many qualities of his own. The gallery of his own productions, which he opened at Exeter Hall about six years ago, bears wonderful testimony to the fecundity of his genius, the variety of his powers, and the industry of his life. He must always be remembered as one of the leading popular artists of the nineteenth century; and when we look at the morbid cleverness of some of our rising artists, we long for a little of the healthy jollity of Cruikshank's best days, ere he was given up to the illustration of dreary moral platitudes as to the unadvisability of consuming your liver with gin, or murdering your wife with a bottle. Leech was another humorist of the most delightful kind; so is Mr. Tenniel, when he likes it; and so is Mr. Richard Doyle, though his modesty keeps him so much in the background. Will not the last-named gentleman again come forward and lies from his home and neighborhood?

and give us something to look at more pleasant than moribund Emperors and phantasmal scenes?

Mean Men.

I've known some very mean men in my time. There was Deacon Overreach, now, he was so mean that he always carried a hen in his gig box when he travelled, to pick up the oats his horse wasted in the manger, and lay an egg for his breakfast in the morning. And then there was Hugo Himmelman, who made his wife dig potatoes to pay for the marriage license. I must tell you that story of Hugo, for it's not a bad one; and good stories, like good potatoes, ain't as plenty as they used to be when I was a boy. Hugo is a neighbor of mine, though considerable older than I; and a mean neighbor he is, too. Well, when he was going to get married to Gretchen Klop, he goes down to Parson Rogers, at Digby, to get license.

"Parson," said he, "what's the price of a license?"

"Six dollars," said he.

"Six dollars!" said Hugo, "that's a dreadful sight of money! Couldn't you take no less?"

"No," said he, "that's what they cost me to the Secretary's office at Halifax."

"Well, how much do you ask for publishing in church, then?"

"Nothing," says Hugo.

"Well," says Hugo, "that's so cheap I can't expect you to give no change back. I think I'll be published. How long does it take?"

"Three Sundays."

"Three Sundays!" says Hugo; "well, that's a long time, too. But three Sundays only make a fortnight, after all; two for the covers and one for the inside, like; and six dollars is a great sum of money for a poor man to throw away. I must wait."

So off he went jogging towards home, feeling as mean as a new-sheared sheep, when all at once a bright thought came into his head, and back he went as fast as his horse could carry him.

"Parson," says he, "I've changed my mind. Here's the six dollars; I'll tie the knot tonight with my tongue that I can't untie with my teeth."

"Why, what in natur' is the meanin' of all this?" says the parson.

"Why," says Hugo, "I've been cipherin' it out in my head, and it's cheaper than publishing bams, after all. You see, sir, its paddiggin' time; if I wait to be called in church, her father will have her work for nothing; and as hands are scarce and labor big, if I marry her to-night, she can begin to dig our own to-morrow, and that will pay for the license, and just seven shillings over; for there ain't a man in all Clement that can dig and carry as many bushels in a day as Gretchen can. And, besides, fresh wives, like fresh servants, work like smoke at first, but they get saxy and lazy arter a while."

SPECIAL NOTICES.

MORNING ACADEMY OF MUSIC.

THE STAR COURSE OF LECTURES.

THE OPENING LECTURE OF THE FIRST SERIES

BY MISS ANNA E. DICKINSON,

ON TUESDAY EVENING, October 19.

Subject—"WHITE SKULLCLOTH."

(An Original Modern Life at Salt Lake City.)

To be followed by

R. J. DE CORDOVA, Oct. 21—"The Shan Family at Home."

MISS OLIVE LOGAN, Oct. 25—"Our New Clergyman."

R. J. DE CORDOVA, Oct. 27—"New England Transcendentalists."

HON. CHARLES SUMNER, Dec. 1—"Castes."

REV. ROBERT COLLYER, D. D., Dec. 3—"Clear Grit."

REV. ROBERT COLLYER, D. D., Dec. 5—"Sandwich Islands."

R. J. DE CORDOVA, Dec. 7—"Slavery."

WENDEL PHILLIPS, Dec. 16—"Daniel O'Connell."

SCALE OF PRICES.

A LECTURE EACH LECTURE, 50¢. Received Seats 50¢. Admission 25¢. Seats reserved for Friends for 75¢. Tickets for any Lecture to be sold at Gould's Piano Workrooms, No. 923 Chestnut street. Box Office open daily from 8 A. M. to 9 P. M.

SPECIAL.

Received Seats in Family Circle, 50¢. (Tickets for Family Circle ready on Saturday morning.)

OFFICE OF THE LEHIGH VALLEY RAILROAD COMPANY.

PHILADELPHIA, Sept. 18, 1869.

The Stockholders of this Company are hereby notified that they will be entitled to subscribe, at par, for ONE SHARE OF NEW STOCK for each eight shares or fraction of eight shares of stock that may be standing in their respective names at the closing of the books on the 30th instant.

Subscriptions will be payable in cash, either in full at the time of subscription, or in installments of twenty-five cent. each, payable in the months of October, 1869, and January, April, and July, 1870.

Stock paid for in full by November 1, 1869, will be entitled to participate in all dividends that may be declared after that date.

Stock not paid in full by November 1 next, interest will be allowed on installments from date of payment. Subscription Books will be opened October 1 and closed November 1 next.

CHAS. C. LONGSTRETH, Treasurer.

OFFICE ST. NICHOLAS COAL COMPANY.

Notice is hereby given that No. 25, for ONE HUNDRED SHARES OF THE CAPITAL STOCK OF THE ST. NICHOLAS COAL COMPANY, issued to R. J. DE CORDOVA, Oct. 27, has been fully transferred on the books of the Company, but the certificate has not been surrendered. All persons are hereby notified to present themselves at the office of the Company, to receive the same as the certificate belongs to the Company.

J. W. MCALLISTER, Secretary.

PHILADELPHIA, Sept. 24, 1869.

OFFICE OF THE FRANKLIN FIRE INSURANCE COMPANY.

PHILADELPHIA, Oct. 4, 1869.

The Board of Directors have this day declared a semi-annual dividend of FIVE PER CENT., and an extra dividend of TWO PER CENT., payable to the stockholders or their legal representatives, on and after the 1st instant, clear of taxes.

JOHN H. ATWOOD, Secretary.

PHILADELPHIA, Sept. 24, 1869.

ANNUAL MEETING.—THE ANNUAL

MEETING OF THE UNION BENEVOLENT ASSOCIATION, will be held at the rooms, corner of SIXTEENTH and CHESTNUT Streets, on Friday evening, at 7 o'clock. All interested are urgently invited to be present.

JOHN H. ATWOOD, Secretary.

PHILADELPHIA, Sept. 24, 1869.

THE GREAT FAIR IN AID OF THE ORPHANS HOME AT GERMANTOWN.

Oct. 18 to 20, inclusive.

AGRICULTURAL HALL.

Tickets, \$1. Single admission, 50¢. Minors' season, 50¢. do single admission, 15¢.

Immaculate Festival at Academy of Music, MONDAY Evening, Oct. 18. See announcement column, 164 to 166.

HOUSE OF REFUGE.—APPLICATIONS

FOR ASSISTANCE AND PRACTICAL EXPERIENCE

TO THE HOUSE OF REFUGE will be received by the undersigned until the 24th instant.

The salary is liberal.

JAMES J. BARCLAY, Chairman, etc.

No. 219 S. SIXTH Street.

October 12.

COUPONS.—THE COUPONS OF THE

FIRST MORTGAGE BONDS OF THE

WILMINGTON AND BRADING RAILROAD CO.

maturing October 1, will be paid, free of taxes, and after that date, at the Banking house of

WILLIAM PAINTER & CO.

WILLIAM S. HILES, Secretary and Treasurer.

PHILADELPHIA, Sept. 24.

R. E. M. O. V. A. L.

THE PHILADELPHIA SAVING FUND SOCIETY

Commenced business at the NEW OFFICE,

SOUTHWEST CORNER OF WASHINGTON and WALNUT Streets.