From Our Own Correspondent. New YORK, Dec. 9, 1869.

Cuban Cuplds. Cupid when he gets insauc often commits a number of highly criminal acts. In his normal condition he is wild and wicked enough, but when his brain is heated beyond the usual temperature, and he bids defiance to the usages and opinions of the world, he acts so very badly that not even any of his friends can say a word in his defense. Among a Cuban family residing here Cupid has lately been playing some strange pranks, nor is this the first instance in which the warm Cuban blood has found that it has not become materially cooled by circulating in a less tropic clime. For instance, Senor Corporeto, Senora Lulu Govin, and a Cuban domestic named Manrilla, are charged by Annie Magoffin, a handsome mulatto, with having individually assaulted and battered her to that extent that \$5000 only can be considered a sufficient recompense. Some months ago (according to Annie) Mrs. Govin hired her as laundress, and upon the first night of her residence in the house, Corporeto (Mrs. Govin's brother) knocked at the door, and upon her opening it, entered, and behaved in an indescribable manner. Upon her complaining to Mrs. Govin she was informed (so runs her story) that she had been engaged nominally as laundress, but really to fill the capacity of mistress to Corporeto. Refusing to endure this ignominy, she nevertheless listened to the importunities of Signor Frederico, a friend of Corporeto's, who persuaded her that he would soon secure her an other situation. She consented, and was henceforth subjected to a variety of abuses, for which she brings the present suit for \$5000 damages. If all this story be true, it is fortunate for Corporeto that he has not introduced the handsome mulatto to any one as his wife, as, according to New York law, as recently interpreted by one of our judges, that is in itself tautamount to mar-Enshionable Entertainments.

To-morrow evening the second season of the Murray Hill Sociable is to be opened at the residence of Miss Evans, in Madison Square, and the succeeding reception is to be held on the evening of the ensuing Tuesday at the residence of Mrs. George Morrison. The Seventh Regiment is to hold a reception this evening at the Academy of Music. Last night Lady Ainsley (wife of Lord Herbert Le Roy Ainsley) gave a soiree dansante. Yesterday, also, Mrs. Ward Gurney Stanton gavela Dresden dejeuner, and this evening amateur theatricals are to be given at the residence of Mrs. Howard Belknap, of Fort Washington. It is not often I indulge in these fashion-flutters, but the occurrence of so many "distinguished" ones at once gives them a factitious importance. The Sleighing Senson.

Broadway is a-jingle with sleighs, and Edgar Poe's tintinnabulating poem is more ruthlessly quoted from than ever. Chief among the curiosities with which Broadway is bewildered is the extremely stylish, expensive, and "loud" turnout of Mr. Helmbold, the fancy-pharmacentist, who advertises so remorselessly that his fortune is rapidly growing beyond ordinary limits. This turnout consists of a handsome but gaudy sleigh, drawn by four horses, and driven by a liveried coachman. The horses are profusely caparisoned with bells, and at every point of stoppage there are as many open-mouthed observers for each bell as there are bells for each stud, and when finally the equipage draws up opposite the store, just above the Metropolitan, quite a small crowd collects, and cheers go up, as from tenantry and yeomen gathered to do homage to a nobleman visiting his estates.

Pictorial Penuriousness. A large number of valuable pictures are expected shortly to arrive in this city from Boston, where they were collected by Mr. Thomas Thompson. The circumstances under which Mr. Thompson made his collection are comewhat curious. It appears that he was one of those spendthrift misers who encourage art in an indirect manner for their own sole gratification, and without a thought upon the pleasure it might confer upon society. Mr. Thompson was probably the most eccentric miser, of this particular kind, that ever lived. He has been known to seek out poor artists, not only in Beston but in this city and in Philadelphia, and to pay them extravagant sums for copies of antique or celebrated modern pictures. As his art collection swelled, so far from forming it into a gallery, he piled them away in layers in an obscure room, where it is not probable other eyes than his own ever beheld them. Their value was variously estimated at from \$10,000 to \$50,000. Judge, then, of the surprise of his executor, Mr. J. Harvey Young, when, upon the decease of Mr. Thompson, he examined and catalogued the collection, and, according to the unbiased opinion of Mr. Bierstadt, gauged its value at half a million dollars! Almost every school is represented in it, and at least a portion of the chefs d'auvre will go to the new Museum of Art in contemplation. Mr. Thompson was no ignorant collector. Perhaps he had never read Mr. Ruskin, but-better than most readers of that eloquent but affected connoisseur -he had cultivated himself, had made himself familiar with the atmosphere of the studio, and had he habituated himself to the use of the pen, might have made a pleasanter and profounder art-writer than any journalist in New

The Pantheon of India. In an article on the India Museum, the

London Athenaum has the following:-It is generally assumed that the classical Pantheon of India exceeds in magnitude that of ancient Greec e and Rome. If by Pantheon we understand the religious personification of natural or divine powers as conceived b the poets, there is no doubt that the Hindoo mind has produced more divine beings than the poetry of any other nation of antiquity. But if we connect with the idea of a Pantheon those creations only which become objects of actual faith and worship, one consequently of artistical representation, the dimensions of the Pantheon of classical India are, in reality, inferior to those of the Pantheon of our classical antiquity. The oldest belief of the Hindoos, as based on the Vedas, belongs to bygone times, which are far removed from the domain of history.

Artistic representations of the gods of that period there have probably never been-certain it is, at least, that there are none on record now, and that all the sculptures, carvings, and images symbolizing the objects of Hindoo worship refer to that period of the national life which is pictured in the two great epic poems, the Mahabharata and Ramayana, and in those mediceval works which are the basis of actual Hindooism, the Puranas and Tantras. Sculptures and idols of this category are confined especially to two legendary centres-to the mythical history of Vishnu with his consort Lakshmi, and to that of Biva with his wife Durga. For, as to Brahman, the first god of the Hindoo triad, he proved less attractive to imagination than his

two competitors, and he gradually, therefore, withdrew from the honors of a regular worship. As a sexless being, Brahman survives in philosophy as the highest principle, but then impersonal and past conception. The male Brahman, however, the god of the great poems and Puranas, is no longer the object of sacrificial adoration; and naturally the same fate also befell his female power or consort, Sarasvati, the goddess of speech and elo-

The minor gods of the classical Hindoo Pautheon never enjoyed an extensive wor-ship in India. The Sun, one of the most prominent Vedic deities, has but a few votaries now; and Ganesa, the god of wisdom, the most popular of the inferior deities, has retained his imaginary existence merely be-cause he is connected with the legendary history of his father Siva, and because literary men in the commencement of their works invoke him as the remover of all difficulties. Of all these deities, and a few more, the India Museum possesses the largest and finest col-

lection of images in existence.

There is Brahman, in a few choice specimens, as well as Sarasvati, both with their sacred bird, the Hansa. Of Siva the number of representations is of course much more considerable. In several of them he appears as the god of meditation and penance, in others he conquers demons and performs feats described in the Puranas. In some, the Ganges is seen flowing down from his head. He is seated in profound contemplation, or he rides on his sacred bull. He is alone, or in the company of his consort Durga and his son Ganesa. Durga, again, either resting er riding on her vehicle, the lion, has a large share of images devoted to her individual history, especially to her conquest of the demon Mahisha.

But the largest amount of idols belongs to Vishnu, the god with whom the idea of incarnation is especially associated in Hindoo mythology. He appears, therefore, in his pure type as the preserver of the universe, alone or with his wife Lakshmi, and standing or riding on his man-bird vehicle, Garuda, Or he is represented in his various Avataras, as fish, tortoise, boar, man-lion, dwarf, Rama with the axe, Ramachandra (the hero of the Ramayana), Krishna (the hero of the Mahabharata), or in his future incarnation as Kalki, the destroyer of the world. The most popular of these Avataras being that of Ramachandra and of Krishna, the greatest variety of images belongs to the history of these two conceptions of Vishnu. Lakshmi, the goddess of beauty and prosperity, is likewise represented in a large number of separate idols; but as her history did not stimulate imagination, these idols are wanting in variety of

Next to these the well-known figures of Ganesa, with the head of an elephant and a remarkable corporation, occupy the largest place. But on account of their great scarcity in India, we will name the representation of Indra, the god of the firmament, and his wife; of Surya, the god of the sun, and his charioteer Aruna, the Dawa; of Chandra, the moon; of Karttikeya, the god of war, and of Varuna. the god of the ocean, together with their respective vehicles, the elephant, the horse, the peacock, and Makara, the marine monster.

To convey anything like an adequate idea of all these strange conceptions of the deity is of course impossible without entering into a detailed account of Hindoo religion and mythology. Nor can we here dwell on the artistic interest suggested by these various idols, fashioned as they are out of the most different materials—silver, bronze, brass, zine, marble, soapstone, wood, etc. We would, however, draw attention to two peculiarities which they possess, and which might escape the notice of the casual visitors of the Museum.

The idols parts of India. Some come from Nepal. others from Bengal, others from Bombay, and others-and these by far the greatest portion-from Madras. It is, therefore, a matter of considerable interest to pursue, in the different types of the figures and in the character of the representations themselves, the difference of the countries whence they proceed, and the differ nce of the ideals which they were intended to realize. They also belong to different periods. Unfortunately, however, on this point the records of the India Museum are incomplete, and surmise regarding the respective ages of the idols must, in many instances, now take the room of what otherwise would have been matter of certainty. And this is the more to be regretted, as such a certainty might have lped also to clear up another point of interest connected with these images. For while in the majority of them it is possible to recognize the authentic sources of Hindooism, on the ground of which they are formed, there are a good many which would not be so clearly traceable to them. These, on the contrary, would seem to belong either to the individual conception of the artists, or, what is more likely, to a more modern phase of Hindoo religion, unsupported by written records. Thus, among the representations of Vishnu and Lakshmi there are combinations which are, and from the nature of the legends on which they rest must be, foreign to the older traditions. find, for instance, a Lakshmi as a fish and boar incarnation, a man-lion with Lakshmi on his lap, representing a man-lion in the attitude of the striding dwarf, a boar and dwarf incarnation combined, a figure repre-senting almost all the incarnations of Vishnu with the different emblems characterizing each; or we find a Ganesa with the attributes of Siva, or Siva and Durga on horseback, or Siva as the god of death, or Durga with the attributes of Lakshmi, and so forth.

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CONTRIBUTIONS. Either Money or Goods, solicited. May be sent to the rooms of the Executive Committee, No. 1210 CHESNUT Street. UNION LEAGUE HOUSE,

BROAD STREET. PHILADELPHIA, December 6, 1809. The Annual Meeting of the UNION LEAGUE OF PHILADELPHIA will be held at the LEAGUE HOUSE on MONDAY EVENING, December 13, at 7 o'clock, at which meeting there will be an Election for Officers and Directors for the ensuing year.

12 67t GEORGE H. BOKER, Secretary.

OFFICE OF THE LEHIGH COAL AND NAVIGATION COMPANY. PHILADELPHIA, December 8, 1862.
Coupons due the 15th instant on the Gold Loan of this company will be paid at their office, in gold, on and after that date. Holders of ten or more coupons can obtain

S. SHEPHERD, STEREOPTICON AND MAGIC LAN-TERN EXHIBITIONS given to Sunday Schools, Schools, Colleges, and for private entertainments. W. MITCHELL MCALLISTER, No. 728 UHESNUT Street, second story.

receipts therefor prior to that date.

OFFICE PENNSYLVANIA RAILROAD COMPANY, TREASURER'S DEPARTMENT, PHILADELPHIA, Penna, Nov. 2, 1869.

The Board of Directors have this day declared a semi-The Board of Directors have this day declared a semi-annual dividend of FIVE PER CENT. on the Capital Stock of the Company, clear of National and State taxes, payable in cash on and after November 30, 1862. Elank Powers of Attorney for collecting dividends can be had at the office of the Company, No. 238 South THIRD Street.

The office will be opened at 8 A. M., and closed at 3 P. M., from November 30 to December 4, for the payment of Dividends, and after that date from 9 A. M. to 3 P. M., as usual.

11 2 tl 1 THOS. T. FIRTH, Treasurer. OFFICE OF THE CITY TREASURER. PHILADELPHIA, Dec. 6, 1869 —Warrants registered to No. 56,600 will be paid on presentation at this office, interest ceasing from date.

JOSEPH N. PIERSOL, City Treasurer COLD WEATHER DOES NOT CHAP or roughen the skin after using WRIGHT'S ALCONATED GLYCERINE TABLET OF SOLIDIFIED
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PHILADELPHIA, NOVEMBER 10, 1869.

The following statement of the affairs of the Company is published in conformity with a provision of the charter Premiums received from November 1, 1868, to October 31,

Premiums on Policies not marked off November 1, 1868.... 460,684'02 81,586,395 71

\$1,063,845'99 Interest during the same period— Salvages, etc.... 115,027-65

\$1,178,873-64 losses, Expenses, etc., during the year as Marine and Inland Navi-gation Losses
Fire Losses
Return Fremiums
Re Insurances

Re-Insurances
Agency Charges, Advertising,
Printing, etc.
Taxns—United States, State, and
Municipal Caxes.
Expenses. 64,697'15

ASSETS OF THE COMPANY \$200,000 United States Five Per Cept. Loan; 100,000 United States Six Per Cent. Loan (lawful money). 50,000 United States Six Per Cent. Loan, 200,000 State of Penrsylvania Six Per Cent. 60,000 00 200,000 State of Penrsylvania Six Per Cent.
Loan.

200,000 City of Philadelphia Six Per Cent.
Loan (exempt from tax)

100,000 State of New Jersey Six Per Cent.
Loan.

20,000 Pennsylvania Railroad First Mortgage Six Per Cent. Bonds.

25,000 Pennsylvania Railroad Second Mortgage Six Per Cent. Bonds.

25,000 State of Tennessee Five Per Cent.

Cennsylvania Railroad guarantee)

3e,000 State of Tennessee Five Per Cent.
Loan.

12,500 Pennsylvania Railroad Company, 250

Shares stock.

5,000 North Pennsylvania Railroad Company, 100 shares stock.

10,000 Philadelphia and Southern Mail
Steamship Company, 80 shares

stock

246,900 Leans on Bond and Mortgage, first
hens on City Properties.

331,500 Par.

Market value, 81

Market value, 81 213,950.00 200,925.00 102,000 00 19,450 00

3,900'00 7.500 00 246,900.00 \$1,331,500 Par.

Cost, \$1,215,622 27. Real Estate.

Bills Receivable for Insurances --- 36,000'00 Bills Receivable for Insurances made.

Balances due at Agencies Premiums on Marine Policies, Accured Interest and other debts due to the Company.

Stock, Serip, etc., of sundry Corporations, \$4305. Retimated value.

Cash in Bank \$108,318.98
Cash in Drawer. 972.26 65,097.98 2,740 20 169,291 14

PHILADELPHIA, November 10, 1869.

PHILADELPHIA. November 10, 1869.

The Board of Directors have this day declared a CASH DIVIDEND of TEN PER CENT, on the CAPITAL STOCK, and SIX PER CENT. interest on the SCRIP of the Company, payable on and after the 1st of December proximo, free of National and State taxes.

They have also declared a SCRIP DIVIDEND THIRTY-FIVE PER CENT. on the EARNED PRE. MIUMS for the year ending October 31, 1869, certificates of which will be issued to the parties entitled to the same, on and after the lat of December proximo, free of National and State taxes.

They have ordered, also, that the Scrip Certificates of Profits of the Company, for the year ending October 31, 1865, be redeemed in Cash, at the office of the Company, on and after 1st of December proximo, all interest thereon to cease on that day. By a provision, all interest thereon to cease on that day. By a provision, all interest thereon to cease on that day. By a provision of the Charter all Certificates of Scrip not presented for redeemption within five years after public notice that they will be redeemed, shall be forfeited and cancelled on the books of the Company.

No certificate of profits issued under \$25. By the set of

pany.

No certificate of profits issued under \$25. By the actof incorporation, "no certificate shalls unless claimed within two years after the declaration of the dividend whereof it is evidence."

Thomas C. Hand,
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Edwund A. Souder,
Theophilus Paulding,
James Traquair,
Henry Sloan,
Henry C. Dallett, Jr.,
James C. Hand,
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Joseph H. Seal,
Hugh Craig,
John D. Taylor,
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William C. Houston, Samuel E. Stokes,
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James B. M. Farland,
Joshua P. Eyre,
Spencer M'Ilvain,
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