

Heine.

The Hon. Robert Lytton contributes to the number of the Fortnightly Review a striking paper on Heinrich Heine, from which we quote the following passages—
A new book by Heinrich Heine! How does this announcement affect us? It is not so many years ago since such an announcement would have excited to the utmost the hungry eagerness and feverish impetuosity of his contemporaries...

When we have once taken leave of a man for life, his unexpected reappearance cannot but disconcert us. Time, in the interval, has changed the conditions of intercourse between us and him. Heine is still, par excellence, the poet of the nineteenth century. But the century is already older than its poet. And if, in this latest volume, fresh from the Hamburg printing-press, we find again the man we remember—the poet of the Lustiger Lebens—the Heine, hardly will we find in us the public which will also remember—the public to which those poems were addressed.

It is impossible to read without a feeling of profound melancholy the book now set before us by Mr. Strodtmann, Heine's literary executor. It is like reading an inventory of the personal effects of a dead friend; a list methodically arranged for public inspection of the furniture of the dead man's most private and secret chambers, to which, during his lifetime, not even his intimates were admitted. It is from the hand of a corpse that this book has been taken by those who place it in our hands. So long as he was yet alive, Heine withheld the gift. Let us therefore bear in mind the circumstances in which we receive it, and duly respect the reticence of the departed.

Heinrich Heine was the first-born of his century. He used to say, "I am the first man of my time," for he was born in the year 1800, and we are all of his family. But the little one, who half frightened by Heine's audacity, half reassured by his success, so timidly and wonderingly followed his madcap pursuit of modern ideas across their grandfathers' fences and ditches, are now grown up, have finished their education, and entered into their inheritance. The most perceptive and discriminating of English critics—Matthew Arnold, himself a poet as well as a thinker, has with his usual felicitous accuracy, distinguished Heine from all other poets of his time as a soldier, and (since Goethe's death) the most brilliant soldier in the war of the liberation of humanity. Yes, but if Heine could now, like his own great master, Mephistopheles, slip back unawares into the chair of doctrine from which the timid and blushing disciple, Doctor Faust was encouraged by that notable autograph, Heine would not Heine as he is ashamed and disconcerted as Mephistopheles himself by the astonishing progress of his former pupils?

Mr. Tennison's flower is a flower of language. Heine's is a flower of thought; and the seed of it has been carried farther and wider, and borne fruit more abundantly, than could possibly have been the case had it not contained "That which makes thousands, perhaps millions, think."

Heine himself declares that in poetry form is everything. But the ultimate value of that everything is determined by what also determines the form of it. Every form of genius is inimitable. It is the genius of the form which remains unique. Heine's verse, highly spiced and richly flavored though it be, is yet a sauce of which many inferior cooks now know the receipt. And, if they knew it not already, they would easily learn it from this little book, which is a complete culinary manual by the inventor himself of the cuisine à la Heine. It smells of the kitchen; and the worst of it is, that before opening it we have tasted and relished to the full the daintiest and choicest viands that ever left that kitchen; and the savory odors, which whet the appetite of the still hungry, somewhat sicken the nostrils of the already full. No writer was ever more deliberate and reticent than Heine in regard to publication.

The negligence in which it was his pleasure to present himself before the public was a studied negligence, carefully arranged in private. His immense naturalness is never naive. He possessed in the highest degree the art of being natural. What if we now find his writing-desk open? Before looking into it let us at least remember that he himself kept it locked. He never set his least work in our sight before it was highly finished; and who can suppose that he would willingly have suffered to look over his shoulder while he was about it, and so detect the secret of its manipulation? Not much of what is here exposed of Heine's work has the appearance of having been destined to leave his workshop in its present state. The editor of these fragments avers that Heine was only prevented by death from putting the finishing touch to it. But it is precisely the finishing touch which determines the effect of all work; and it is finishing touches that Heine's work especially owes its peculiar elegance. Be that as it may, however, even Heine's unfinished work is well worth contemplating. We are thankful for the sight of it. His heartiness, though only half dressed, and his heartiness still; and we, who have so often been bewitched by the charm of her elder sisters, since those enchanting coquettes first came out, can easily imagine with what matchless grace of movement these pretty orphans would have worn the grande toilette which they will never now receive. Some few of them, however, are full grown, full dressed, and fully equipped for conquest.

"Last Poems and Thoughts of Heinrich Heine," is the title of the little volume just published at Hamburg by Heine's old publishers, Messrs. Hoffman and Campe. But this title only half does justice to the amount and prose to which it is prefixed. Mr. Strodtmann, the editor, observed that Heine never dated his manuscripts; and many of those which he has now printed have the appearance of being the discarded (or perhaps, rather, the thriflily swept together and preserved) remains of work previously completed—chips, in short, and shavings, which are, indeed, the produce of work, but not the parts belonging to any work. A careful hand has strung together those scattered, glittering particles of Heine's genius, a hundred and more of them on a single string—and here they are, of what shape you will, with what result. I know of no other which may be told to the beads of such a rosary. They will help none of us to say our prayers comfortably. I advise all pious souls to avoid the sight of them. They sparkle and flash with such a diabolical twinkle, and yet withal so playfully, so prettily! Lord Byron is blamed for having constantly represented himself in his poetry. But between him and Trellawny—the real counterpart of Byron poetized—there is this difference: Byron was able to recognize and express what was poetical in the prose of Trellawny's life and character, whilst Trellawny was apparently unable to recognize, certainly unable to express, what was poetical even in the poetry of Byron; and the poet stood somewhat low in his opinion for not being so truly the vigorous ruffian which his poetry depicted. Who wrote the Book of Job? Had the man of Uz any actual existence? Probably not. Lazarus is a fiction, a parabolic symbol. But Heine is the poet, whereas who wrote the poem Lazarus. And that great epic of human suffering which he has given us began long before the actual physical sufferings of his torturing sick-bed. His whole life was passed in poeticizing suffering—his own suffering. And he did not turn it into poetry by rhyming Ohs and Ahs, nor by weeping and moaning over it, nor yet by heroically repressing and mastering it, but by intuitively and continuously contemplating it from a poetical point of view. This is what it behooves us to remember when we think and speak of Heinrich Heine.

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This man, he it is remembered, was born with an extraordinarily sensitive temperament, a fastidious taste, and an aristocratic impatience of vulgarity, ugliness, and commonplace. His natural disposition was towards the romantic, the chivalresque, the distinguished. And with all these instincts, qualities, and desires, Destiny—a more terrible humorist than himself—had cast his lot in a city of traders and money-changers—a Philistia of the Philistines. His intellect craved culture, his taste refinement, his temperament luxury, excitement, freedom from control. And his birth provided him with a clerical in a counting-house! His sense of beauty was oppressively strong; his ambition vehement; his vanity, sensitive and excessive. His imagination hungered after romantic adventures; and, to the last, his emotion was uncontrollable at the mere sight of a beautiful woman. Well, and his social position—what was it? That of a Hamburg Judenjunger, a German Jew-boy.

I can conceive of no more cruel contrast between a man's life and himself, none more irresistibly provocative of the bitterest spirit of envy and malicious antagonism to the general order of things, in a mind teeming with sumptuous desires, and arrogantly conscious of its superiority. The gift of poetry changed it all into humor. What remained of beauty was oppressively strong; his ambition vehement; his vanity, sensitive and excessive. His imagination hungered after romantic adventures; and, to the last, his emotion was uncontrollable at the mere sight of a beautiful woman. Well, and his social position—what was it? That of a Hamburg Judenjunger, a German Jew-boy.

Schiller never experienced this antimony. The Karlsschuler and the Deserter, the Regimental Surgeon, and the Professor who used to recite the sonorous pathos of his own verse in the bourgeois Swabian dialect, would have been, under any conceivable conditions of fate and fortune, precisely what he was—a poet by predilection, and droit de naissance rather than droit de conquête. But if Heine had entered the world as a wealthy, well-born Christian aristocrat, depend upon it he would never have written a line of verse—or, if a line of verse, of the world would not have recognized it as poetry. He would have passed his life in realizing all that he imagined, but never possessed. It was his destiny, however, to become the permanent representative of the pain which is born of contrast. One great and everlasting form of human suffering found in him its appropriate poet.

Let us not forget that his lyric crown was indeed a crown of thorns. His contemporaries, I think, should deal with him more gently and more generously than he dealt with them. For, in Heinrich Heine, what we have to deal with is neither the malignity of the Jew, nor the evil spirit of the Parish, nor the blasphemous exorcisms of the wretch who writhes beneath the lash. It is the sanctifying and redeeming power of Poesy, who hath taken upon herself the sorrowfulness and the sinfulness of all these; saving them from the filth and mire of the material world, and uplifting the glorified forms of them to dwell henceforth with her in her own imperishable dominions.

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1869.—FOR NEW YORK.—THE CAMDEN

and Amboy and Philadelphia and Trenton Railroads. Leaving Philadelphia for New York and Way Places. FROM WALNUT STREET DEPOT. At 4:00 A. M. via Camden and Amboy Express... 4:30 A. M. via Camden and Amboy Express... 5:00 A. M. via Camden and Amboy Express... 5:30 A. M. via Camden and Amboy Express...

FROM PENNINGTON DEPOT. At 7:30 A. M. 8:30 A. M. and 9 P. M. for Trenton and Bristol, and 10:40 A. M. and 6 P. M. for Bristol. At 11:00 A. M. and 5 P. M. for Morrisville and Tullytown.

FROM WEST PHILADELPHIA DEPOT. Via Connecting Railway. At 11:30 P. M. Emigrant Line, Fare, \$2. At 12:00 P. M. Emigrant Line, Fare, \$2. At 7:00 A. M. and 11 A. M., 4:45, and 12 P. M. for Trenton.

FROM MARKET STREET DEPOT (UPPER SIDE). At 7:00 A. M. and 9 P. M. for Lancaster, Easton, Lambertville, Flemington, etc. At 11:00 A. M. from West Philadelphia Depot and 5 P. M. from Kensington Depot, for Lambertville and intermediate stations.

PHILADELPHIA, GERMANTOWN, AND NORTH-CHESTNUT RAILROAD. TIME TABLE. On and after MONDAY, Nov. 22, 1869. Leave Philadelphia at 6, 7, 8, 9, 10, 11, 12 A. M., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 P. M.

ON SUNDAYS. Leave Philadelphia at 9 A. M., 3, 4, and 7 P. M. Leave Germantown at 8:15 A. M., 1, 3, 5, and 9 P. M.

CHESTNUT HILL RAILROAD. Leave Philadelphia at 6, 8, 10, 12 A. M., 2, 4, 6, 8, 10, 12 P. M.

FOR CONHOHOCKEN AND NORRISTOWN. Leave Philadelphia at 6, 7, 8, 9, 10, 11, 12 A. M., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 P. M.

FOR MANAYUNK. Leave Philadelphia at 6, 7, 8, 9, 10, 11, 12 A. M., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 P. M.

PLYMOUTH RAILROAD. Leave Philadelphia at 6, 7, 8, 9, 10, 11, 12 A. M., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 P. M.

W. S. WILSON, General Superintendent, Depot, NINTH and GREEN Streets.

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WINTER ARRANGEMENT. Of Passenger Trains, December 20, 1869. Leaving Potomac Company's Depot at Trenton and Calowick streets, Philadelphia, at the following hours:—MORNING ACCOMMODATION.

At 7:00 A. M. for Reading and all intermediate stations. At 8:00 A. M. for Reading, arriving in Philadelphia at 9:25 P. M.

MORNING EXPRESS. At 6:15 A. M. for Reading, Lehigh, Harrisburg, Pottsville, Pine Grove, Tamaqua, Sunbury, Williamsport, Elmira, Rochester, Niagara Falls, Buffalo, White Plains, Canton, York, Gettysburg, Chambersburg, Hagerstown, etc.

AFTERNOON EXPRESS. Leaving Philadelphia at 3:30 P. M. for Reading, Pottsville, Harrisburg, etc., connecting with the Reading and Columbia Railroad for Columbia, etc.

READING AND POTTSVILLE ACCOMMODATION. Leaving Pottsville at 8:00 A. M. and Reading at 7:30 A. M., stopping at all way stations; arrives in Philadelphia at 4:45 P. M.

At 12:00 P. M. for Reading and all intermediate stations; arrives in Philadelphia at 4:00 P. M.

At 11:30 P. M. Emigrant Line, Fare, \$2. At 12:00 P. M. Emigrant Line, Fare, \$2. At 7:00 A. M. and 11 A. M., 4:45, and 12 P. M. for Trenton.

At 1:30 P. M. for Reading and all intermediate stations; arrives in Philadelphia at 4:00 P. M.

At 11:30 A. M. and 5 P. M. for Morrisville and Tullytown.

At 7:30 A. M. and 9 P. M. for Trenton and Bristol, and 10:40 A. M. and 6 P. M. for Bristol.

RAILROAD LINES.

PHILADELPHIA, WILMINGTON, AND BALTIMORE RAILROAD.

COMMENCING MONDAY, APRIL 1, 1870. Trains will leave Depot, corner of Broad street and Washington avenue, as follows:—

Express Train at 12 M. (Sundays excepted), for Baltimore and Washington, stopping at Wilmington, Perryville, and Havre-de-Grace. Connects at Wilmington with the Potomac and Delaware Railroad, at Delaware with the Eastern Shore Railroad, and at Salisbury with the Wisconsin and Potomac Railroad.

Express Train at 4 P. M. (Sundays excepted), for Baltimore and Washington, stopping at Chester, Lancaster, Newkirk, Newark, North East, Charlesville, Perryville, Havre-de-Grace, Aberdeen, Ferryman's, Edgewood, Magnolia, Chase's and Stearns's Run.

Night Express at 11:30 P. M. (Daily), for Baltimore and Washington, stopping at Chester, Lancaster, Newkirk, Newark, North East, Perryville, Havre-de-Grace, Perryman's, and Magnolia.

Stopping at all stations between Philadelphia and Wilmington on Monday, Tuesday, Wednesday, and Friday. Leave Philadelphia at 11:00 A. M., 2:30, 5:00, and 7:00 P. M. The 6:00 P. M. train connects with Delaware Railroad for Harrington and intermediate stations.

Leave Wilmington 6:45 A. M., 2:00, 4:00, and 7:30 P. M. The 9:10 A. M. train will stop between Philadelphia and Wilmington, but will not connect at Lansdowne Junction with the 7:40 A. M. and 4:30 P. M. trains for Baltimore Central Railroad.

Leave Baltimore to Philadelphia.—Leave Baltimore 7:25 A. M., Way Mail; 7:40 A. M., Express; 2:30 P. M., Express; 7:25 P. M., Express.

SUNDAY TRAINS FOR BALTIMORE. Leave Baltimore for Philadelphia at 7:30 P. M., and 4:00 P. M. The 7:30 P. M. train will stop at Magnolia, Perryman's, Aberdeen, Havre-de-Grace, Perryville, Charlesville, North East, Elkton, Newark, Stanton, Newport, Wilmington, Claymont, Linwood, and Chester.

Through tickets to all points West, South, and Southwest are issued on this road. Tickets to Chesnut street, under Continental Hotel, where also State Rooms and Berths in Sleeping Cars can be secured during the day. Persons purchasing tickets at this office can have baggage checked at their residence by the Union Transfer Company.

H. F. KENNEY, Superintendent.

WEST CHESTER AND PHILADELPHIA RAILROAD COMPANY. On and after MONDAY, APRIL 4, 1870, trains will leave from the Depot, THIRTY-FIRST and CHESTNUT, as follows:—

6:45 A. M. for B. C. Junction, stops at all stations. 7:15 A. M. for West Chester, stops at all stations west of Media (except Greenwood), connecting at B. C. Junction for Oxford, Kennett, Port Deposit, and stations on the P. & D. C. R. R.

AUCTION SALES.

M. THOMAS & SONS, NOS. 139 AND 141 S. FOURTH STREET.

Extensive Sale at the Auction Rooms, Nos. 139 and 141 S. Fourth Street, on FRIDAY MORNING, APRIL 7, 1870. ELEGANT PARLOR, CHAMBER, LIBRARY, and Living Room Furniture, four Rosewood Piano-fortes, elegant Window Curtains, Mirrors, Hair Mattresses, French Beds, China, and Glassware, Office Furniture, bedsteads, Verres, Brussels, and other Carpets, Stoves, etc., etc.

On Thursday Morning, April 7, at 9 o'clock, at the auction rooms, by catalogue, a large assortment of household furniture, comprising elegant walnut parlor suits, covered with plush; walnut parlor suits, covered with hair-cloth; three handsome walnut chamber suits, extensioes and hall tables, oak sideboards, centre and long tables, brocade, Vienna, Tennessee, Walnut, and other Lounges, 2 arm-chairs, stagers, iron stands, chamber, library, and dining-room chairs, superior office desks and tables, fine French plate, silver, glass, and porcelain, 2000 lbs. of mixed and bulk mattresses, fine chinas and glassware, turning lathes, blacksmith's lathes, sewing machines, cutlery, saws, hand-saws, and other carriages, oil cloths, etc., etc.

Superior patented cabinet parlor bed. ELEGANT PIANO-FORTES. Superior rosewood 7½-octave Piano-forte, made by Steinway. Elegant rosewood 7-octave Piano-forte, made by J. Gibson. Elegant rosewood 7-octave Piano-forte, made by E. P. Chick.

Three suits of Green Bronzette Window Curtains and Gilt Cornices. Two suits of Green Bronzette Window Curtains and Gilt Cornices. Three suits of Blue and Gold Window Curtains. Six suits of Blue and Gold Window Curtains. Three suits of Blue and Gold Window Curtains.

DUINTING, DUBORROW & CO., AUCTIONEERS. No. 202 and 204 MARKET STREET, corner of Bank Street. Successors to John B. Myers & Co. On Monday morning, April 5, at 10 o'clock, on four months' credit. \$1000

THE ENTIRE STOCK of a jobber dealing in business, embracing large lines of staple and fancy goods. LARGE, IMPORTANT, AND ATTRACTIVE SPRING STOCK. On Monday morning, APRIL 5, at 10 o'clock, on four months' credit, including—

3 dozen ladies' white hose. 3 dozen ladies' brown hose. 3 dozen gentlemen's mixed hose. 3 dozen gentlemen's mixed hose. 3 dozen gentlemen's mixed hose. 1000 dozen ladies' Lisle and Berlin gloves and half B. D. E. We invite special attention to the above, all fresh goods, and of the most celebrated makes. \$473

LARGE SALE OF CARPETS, 600 ROLLS WHITE, RED, BLUE, GREEN, AND FANCY PATTERNS, ETC. On Friday morning, April 8, at 11 o'clock, on four months' credit, about 2000 yds. of Brussels, Venetian, Satin, Gilt, and fine carpets, Canton matting, oil cloths, etc. \$4200

LARGE SALE OF FRENCH AND OTHER EUROPEAN DRY GOODS. On Monday morning, APRIL 12, at 10 o'clock, on four months' credit. \$5000

SALE OF 300 CASES BOOTS, SHOES, HATS, ETC. On Tuesday morning, APRIL 13, at 10 o'clock, on four months' credit. \$4000

MARTIN BROTHERS, AUCTIONEERS.—(Located at Baltimore for M. Thomas & Sons). No. 704 CHESTNUT Street, corner near Fourth Street. PEREMPTORY SALE OF A CHOICE COLLECTION OF FINE MODERN OIL PAINTINGS, BY EMINENT ARTISTS. On WEDNESDAY and THURSDAY, APRIL 13 and 14, 1870, at 11 o'clock, and EVENING, at 7½ o'clock. At the auction room, No. 204 Market Street, above Bank Street, a large and choice collection of FINE MODERN OIL PAINTINGS, by eminent artists, including specimens by Claude Lorraine, Watteau, Greuze, Vernet, G. Hartwick, Simons, Lewis, Paul Ritter, Kretschmer, La Salle, Krueger, and others. The subjects comprise various historical landscapes, portraits, and views, pictures, views from nature, etc. Will be on exhibition one day previous to the sale. \$2400

SCOTT'S ART GALLERY AND AUCTION COMMISSION SALES. No. 117 CHESTNUT STREET, (Girard Row). Furniture sales every Tuesday and Friday morning at 10 o'clock. Particular attention paid to Out-door Sales at moderate prices. BY JAMES A. FREEMAN, No. 423 WALNUT Street. SPECIAL SALE OF FINELY EXECUTED ITALIAN, MARBLE GARDEN AND MONUMENTAL STATUARY, ETC., ETC. On Thursday morning, April 7, at 10 o'clock, at the salesroom, No. 423 Walnut street, will be sold, a collection of Italian marble garden and monumental statues, marble garden vases, etc. lately imported by Messrs. Van der Burgh, of the Via Veneto, Rome. The collection embraces many beautiful subjects among which are figures of Hope, Faith, Remembrance, Psyche, Flora, Bacchus, the Four Seasons, and Four Parts of the World, etc. \$4200

T. A. MCQUELLAND, AUCTIONEER, No. 120 CHESTNUT STREET. Personal attention to sales of Household Furniture at dwellings. Furniture at the Auction Rooms, No. 119 CHESTNUT Street, every Monday and Thursday. For particulars see Public Ledger. No. 113 Superior class of Furniture at private sale. THOMAS BIRCH & SON, AUCTIONEERS AND COMMISSION MERCHANTS, No. 1119 CHESTNUT Street, near entrance No. 1107 Sanson street. I. PINCOCK, SON & CO., AUCTIONEERS, No. 208 MARKET Street. BY BARRITT & CO., AUCTIONEERS, 113 N. 11th Street, (Girard Row), (Girard Row). One-half advanced on consignments without extra charge. IN LOUISVILLE, KY. W. GEORGE ANDERSON, (Established 1850). AUCTIONEERS AND COMMISSION MERCHANTS, (Established 1850). Business strictly Commission. All auction sales exclusively for cash. Consignments solicited for auction or private sale. Regular auction sales of dry goods, clothing, carpets, notions, etc., every Wednesday and Thursday, 10 to 12 o'clock. LEGAL NOTICES. IN THE DISTRICT COURT OF THE UNITED STATES FOR THE EASTERN DISTRICT OF PENNSYLVANIA.—THOMAS W. SWENNEY, of Reading, in the County of Berks, State of Pennsylvania, the said District Clerk, a Bankrupt, who formerly carried on business in Philadelphia, Pa., under the firm name of T. W. Swenney & Co., (said being composed of himself and H. Holman and Isaac Wells, both of Minersville, Pa., having petitioned for the distribution and sale of the real and personal estate of said T. W. Swenney & Co., at 2 o'clock P. M., before the Court, at Reading, Pa., on the 25th day of April, A. D. 1870, and the said Court, on the 25th day of April, A. D. 1870, before the Court at Philadelphia, and the said Court, on the 25th day of April, A. D. 1870, before the Court at Philadelphia, has ordered that the said Bankrupt be confirmed in his duty, and that the said Court be authorized to sell and dispose of the real and personal estate of said T. W. Swenney & Co., and the said Court, at Philadelphia, the 15th day of March, A. D. 1870. G. R. FOX, Clerk. Attest—H. MALTZBERGER, Register. 4147. ESTATE OF ELIZABETH S. SMITH, deceased.—Letters of Administration on the above estate having been granted to the undersigned, all persons indebted to said estate are requested to make payment, and those having claims against the same will present them to HENRY H. SMITH, Administrator, No. 1117 WALNUT Street, 31 West. MERRICK & SONS, SOUTHWAKE FOUNDRY, No. 430 WASHINGTON AVENUE, PHILADELPHIA. WILLIAM WRIGHT'S PATENT VARIABLE CUT-OFF STEAM ENGINE, Regulated by the Governor. MERRICK'S SAFETY HOISTING MACHINE, PATENTED June, 1869. DAVID JOY'S PATENT SELF-CENTERING, SELF-BALANCING CENTRIFUGAL SUGAR-DRAINING MACHINE. HYDRO EXTRACTOR, 7 1/2 HWT. 2 VACUUM FILTERS. WILLIAM B. MERRICK, 4 1/2 WEST. EDWIN H. FITZLER & CO., Rope and Twine Manufacturers, and Dealers in Hemp and Ship Cordage. No. 22 North WATER Street, 411m No. 23 North WHARVES, Philadelphia. CORDAGE. At Lowest New York Prices and Freight. MANILLA, SIsal and Tarred Cordage.