MY SECRET. My soul its secret hath, my life too hath its

mystery,
A love eternal in a moment's space conceived Hopeless the evil is, I have not told its

history, And she who was the cause nor knew it nor believed. Alas! I shall have passed close by her upper-

ceived. Forever at her side, and yet forever lonely, I shall unto the end have made life's journey, Daring to ask for naught, and having naught

received. For her, though God hath made her gentle and endearing, She will go on her way distraught and with-

out hearing These murmurings of love that round her steps ascend Piously faithful still unto her austere duty,

Will say, when she shall read these lines full of her beauty, "Who can this woman be?" and will not comprehend. FELIX ARVERS. -From the Atlantic Monthly.

## THE SEPTEMBER MAGAZINES

"THE ATLANTIC." From Turner & Co. we have received the September number of the Atlantic, which

has the following list of articles: -"The English Note-Books of Nathaniel Hawthorne," G. S. Hill ard; "In the Old Churchyard at Fredericksburg," F. W. Loring; "Joseph and his Friend," IX, Bayard Taylor: "Charles Albert Fechter," Kate Field:

"Threnody;" "Little Ben," Harriet Prescott Spofford; "Music a Means of Culture," John S. Dwight; "Mountain Sonnets," Lucy Larcom; "A Virginian in New England Thirtyfive Years Ago," II; "A Day's Pleasure," III, W. D. Howells; "Half-Way," II, George Barrow; "A Handful of Translations," H. W. Longfellow; "A Reminiscence of Benton;" "A Day with the Shovel-Makers;"

"Reviews and Literary Notices." Mr. John S. Dwight, editor of Dwight's Journal of Music, in his paper entitled "Music as a Means of Culture," makes an eloquent plea for a more extended knowledge and appreciation of the best music in this country. We quote the concluding portion of his article:-

Music must become a great part of our common, we may say our atmospheric, education. It has already gone too far for us to doubt it. Let its importance but begin to be appreciated, and the next Peabody will feel his way to general gratitude by liberal endowment of an art of vital interest to millions, where only tens or hundreds can know how to care for some of the learned branches for which professorships are founded. Money will yet be poured out freely for true colleges of music, as it has been for those of literature and science. It is not worth as much fostering as a boat race, international or other?

Consider, first, the simplest, prima facie claim of music; consider its civilizing agency, so far as it may become part of the popular, the public education.

We, as a democratic people, a great mixed people of all races, overrunning a vast contient, need music even more than others. We need some ever-present, over-welcome influence that shall insensibly tone down our selfasserting and aggressive manners, round off the sharp, offensive angularity of character. subdue and harmonize the free and ceaseless conflict of opinions, warm out the genial individual humanity of each and every unit of society, lest he become a mere member of a party, or a slave of business or fashion. This rampant liberty will rush to its own ruin, unless there shall be found some gentler, harmonizing, humanizing culture, such as may pervade whole masses with a fine enthusiasm, a sweet sense of reverence for something far above us, beautiful and pure, awakening some ideality in every soul, and often lifting us out of the hard, hopeless prose of daily life. We need this beautiful corrective of our crudities. Our radicalism will pull itself up by the roots if it do not cultivate the instinct of reverence. The first impulse of freedom is centrifugal, to fly off the handle, unless it be restrained by no less free, impassioned love of order. We need to be so enamored of the divine idea of unity that that alone-the enriching of that-shall be the real motive for assertion of our individuality. What shall so temper and tone down our "fierce democracy?" It must be something better, lovelier, more congenial to human nature than mere stern prohibition, cold Puritanic, "Thou shalt not!" What can so quickly magnetize a people into this harmenic mood as music? Have we not seen it, felt it?

The hard-working, jaded millions need expansion, need the rejuvenating, the ennobling experience of joy. Their toil, their church and creed, perhaps, their party livery, and very vote are narrowing; they need to taste, to breathe a larger, freer life. Has it not come to thousands while they have listened to or joined their voices in some thrilling chorus that made the heavens seem to open and come down? The governments of the Old World do much to make the people cheerful and contented; here it is all laissez faire, each for himself, in an ever-keener strife of competition. We must look very much to music to do this good work for us; we are open to that appeal; we can forget ourselves in that: we blend in joyous fellowship when we can sing together; perhaps quite as much so when we can listen together to a noble orchestra of instruments interpreting the highest inspirations of a master. The higher and purer the character and kind of music, the more of real genius there is in it, the deeper will this influence be.

Judge of what can be done by what already within our own experience has been done and daily is done. Think what the children in our schools are getting through the little that they learn of vocal music-elasticity of spirit, joy in harmonious co-operation, in the blending of each happy life in other; a rhythmical instinct of order and of measure in all movement; and a quickening of the ear and sense, whereby they will grow up susceptible to music as well as with some use of their own voices, so that they may take part in it; for, from these spacious nurseries (loveliest flowergardens, apple-orchards in full bloom, say, on their annual fete days) shall our future choirs and oratorio choruses be replenished with good, sound material.

Think what unconscious culture, what refining influence, the people of a city might breathe in with the common breath of life from concerts in the open air, from military bands, and, better still, from civic bands, if only our king whole, weaving and lord, the people aforesaid in its us all feel like corporate capacity, would make an enlightened provision for these things, and institute

be good ones, the programmes of a kind to elevate and civilize, and not demoralize by brutal bray of everlasting brass; and that the repertoire be made up of models of enduring beauty, instead of specimens of every foolish reigning fashion in its turn. Such an office should be of high honor, of careful appointment, and safe tenure, like a judgeship.

Think what revival of the best enthusiasm, what enriching of the inner man's resources, what a lift to thought and feeling, may be given, has been given, by great festivals of music, and even by "great jubilees," could their ambition be a little sobered, and all the claptrap and extravagance left out.

Think, above all, how much of the best kind of culture, though it be undefinable, undemonstrative, a silent absorption, as it were, through all the pores and into every finest spiritual fibre, may be found in the stated series of concerts of the highest order, where to listen well is to take part, and where every person present both in body and in soul "assists," in the French sense of the word. All that is necessary to this is that, besides rick material, there shall be a pure artistic spirit pervading the whole concert; the programme ought to be an art-work in itself, with nothing miscellaneous about it, it being not enough that it should contain fine things: it should contain them so placed that they shall not jostle one another, each obliterating the impression of the last; and that their spell shall not be broken by bringing them into incongruous company with things of so irreconcilable a spirit that one can carry home no clear impression of the concert as a

But of the good influence of music in the more popular and public way the half is not told, so long as two have not hinted how much fitly chosen music may do, has done, though too seldom, as an element in public celebrations of great events in human progress, in commemorations of great men, or in aid of noble charities. On such occasions its chief efficacy depends upon significant, appropriate selections to be played or sung; upon the close affinity or correspondence of each strain of music, both with the spirit of the hour and with whatever spoken thought or ceremony it may prepare or follow: in a word, upon a certain artistic unity of programme, of which it catches by quick sympathy the key-note, dictates in some way the order, moulds all to sympathy, tenderly guards throughout the unbroken continuity of meaning, and serves as a frame and background to the whole. She, Music, should be called in at the first inchoation of the plot as the most sympathetic, subtly appreciative, suggestive confidante; and when it comes to the fulfilment, hers is the part of chief interpreter, as well as of disposer, of all minds to the right mood of expectation and the right impression after. Commonly we do quite differently. We call in music upon such occasions, not as an equal, a coworking intelligence, but rather as king's jester, to supply a little idle recreation in the pauses. We employ a band of instruments, mostly military, to discourse loud polkas, pot-pourris from operas, or what not, selected without rhyme or reason, and so rudely break the spell and rob the hour of character and meaning. Art would reform this. Art knows nothing miscellaneous.

better way; our Boston Music Hall, within a few years, has been witness of a few which might be fellowed. Who that was present will forget that welcome to our noble Lincoln's Proclamation of Emancipation on that first of January, when Emer-son first read his thrilling "Boston Hymn" of liberty and justice; and when music, furnishing first the darker prelude, in allusion to the days of bondage and of hope deferred, through the overture to "Egmont," and that exciting number from "The Hymn of Praise," in which to the anxiously repeated question, "Will the night soon pass?" the clear soprano, like a stream of sunshine, startles with the cry, "The night is departing!" and the glorious crescendo of the chorus floods the world with light and carries all before it in a blaze of highpitched harmony and trumpets—then proceeded in the lofty vein of heroism and of holy triumph, by making heard, in such significant connection (not to name all), the glorious Fifth Symphony of Beethoven; the chorus from Elijah full of comfort to the long-suffering, "He watching over Israel;" Handel's sublime hallelujahs:

We are not quite without examples of the

overture to William Tell? Think, too, of the part that music bore the day we listened to the eulogy on our good Governor, How the organ whispered peace in those sweet strains of the concluding chorus, sung at the tomb of the Saviour, of Bach's Passion Music; and how the mournful effect of the grandest expression of a people's grief, bereft of a true hero. the Funeral March from Beethoven's Heroic Symphony, was tempered by the chorus, full of comfort, from "St. Paul," "Happy and blest are they who have endured;" then by the heavenly andante, reassuring and uplifting, from the Fifth Symphony of Beethoven; and then, to sum up all in one grand lesson, the strong, confiding choral, harmonized by

and finally the patriotic "sunburst" of the

Bach, "What God does, surely is well done! Think, too, how music lent new meaning and new beauty to that commemoration of a great man of science, when our Agassiz paid noble tribute to the life and labors of his great friend and teacher, Humboldt; how the music and the spoken word shed light upon each other; how zart's chorus of the Priestess of Isis sang of the consecration of the noble youth to Truth, wherever she might lead him: and how the wondrous overture to The Magic Flute, and the first movement of Beethoven's Seventh Symphony, by their fescinating hint of the perpetual pursuit of unity through all the labyrintains windings of variety, fitly prepared and fol-lowed a discourse of which that was the very

theme!

Now out of all these ways of popular exposure to the influence of good music, as well as from private, even solitary communion with its master spirits, comes much valuable culture; not in the sense of musical or any other knowledge, technical and special: not a direct conscious culture, as such, of the memory or of the reasoning faculties; not scholarship perhaps, nor ease and elegance of manners nor address: not force of will or quickness of decision: but, nevertheless, a culture moulding us insensibly, a sort of atmospheric culture. weighing gently upon each and all, like wholesome air, expanding the chest, warming the heart, putting the nerves in tone, disposing to unconscious courtesy and kindness, prompting each to fill his place cheerfully and nucbtrusively, forgetting self in the harmonious whole, weaving a sympathetic bond, making us all feel like happy, trustful children, free

We may learn something from our

a competent commission, or commissioner, a German fellow-citizens in illustration 'Philostrate, master of the revels," of real of this important chapter in the art taste and judgment, to see to it that the bands of life. We as a people seem somehow to have lacked this art. We court prosperity like anxious bond-slaves, fearing to call a moment of our lives our own, fearing to live, in our unceasing, feverish pursuit of the mere means of living. We are enterprising to a fault; we go ahead faster than others: but it is by a centaur-like contrivance, letting a large part of our real vital, human self run down into the lower animal, or the machine that carries us. Why, O "live Yankee," O proud Westerner, why waste your life in rivalling a steam-engine? Man makes himself a mere machine for generating or accu-mulating power, and all for what? And what a solemn, sanctimonious, hard-favored way he does it often! With what a quasi-religious and self-righteous tone he quotes his busi-ness maxims! How he amalgamates unworldly orthodoxy with the most secular showman's cant in the advertising of his wares! How he practically confounds religion with his own self-love, as generalized into prudential maxims! We esteem ourselves the freest people on

this planet, yet we have perhaps as little real freedom as any other; for we are the slaves of our own feverish enterprise and of a barren theory of discipline which would fain make us virtuous to a fault through abstinence from very life. We are afraid to give ourselves up to the free and happy instincts of our nature. All that is not pursuit of advancement in some good, conventional, approved way of business, or polities, or fashion, or intellectual reputation, or professed religion, we count waste. We ack geniality; nor do we, as a people, understand the meaning of the word. We ought to learn it practically of our Germans. It comes of the same root with the word genius. Genius is the spontaneous principle; It is free and happy in its work; it is artist and not diudge; its whole activity is reconciliation of the heartiest pleasure with the purest loyalty to conscience, with the most holy, universal and disinterested ends. Genius, as Beethoven gloriously illustrates in his Choral Symphony (indeed, in all his symphonies), finds the key-note and solution the problem of the highest state in "Joy," taking his text from Schiller's hymn. Now, all may not be geniuses in the sense that we call Shakespeare, Mozart, Raphael, men of genius. But all should be partakers of this spontaneous, free, and happy method of genius; all should live childlike, genial lives, and not wear all the time the consequential livery of their unrelaxing business nor the badge of party and profession in every line and feature of their faces.

This genial, childlike faculty of social enjoyment, this happy art of life, is just what our countrymen may learn from the social "Liedertafel" and the summer singing festivals of which the Germans are so fond. There is no element of national character which we so much need; and there is no class of citizens whom we should be more glad to adopt and own than those who set us the examples. So far as it is a matter of culture, it is through art chiefly that the desiderated genial era must be ushered in. The Germans have the sentiment of art, the feeling of the beautiful in art, and consequently in nature, more developed than we have. Above all, music offers itself as the most available, most popular, most influential of the fine arts-music, which is the art and language of the feelings, the sentiments, the spiritual instincts of the soul, and so becomes a universal language tending to unite and blend and harmonize all who may come within its sphere.

-The September number of Our Young Folks, which we have received from Turner & Co., is nicely illustrated, and presents an entertaining variety of reading matter adapted to the tastes of the boys and girls.

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THE REGULAR STEAMSHIPS ON THE PHILADELPHIA AND CHARLESTON STEAMSHIP LINE are ALONE authorized to issue through bills of lading to interior points South and West in connection with South Carolina Railroad Company,

ALFRED L. TYLER,

Vice-President So. C. RR. Co.

PHILADELPHIA AND CHARLESTON
STEAMSHIP LINE.
This line is now composed of the following firstclass Steamships, sailing from PIER 17, below
Spruce street, on FRIDAY of each week at 8

A. M.:

ASHLAND, 800 tons, Captain Crowell,
J. W. EVERMAN, 692 tons, Captain Hinckley,
SALVOR, 600 tons, Captain Asheroft,
AUGUST, 1870.

J. W. Everman, Friday, August 5.
Salvor, Friday, August 12,
J. W. Everman, Friday, August 19.
Salvor, Friday, August 26.
Through bills of lading given to Columbia, S. C., the interior of Georgia, and all points South and Southwest.

Freights forwarded with promptness and despatch. Rates as low as by any other route. Insurance one-half per cent., effected at the office in first-class companies,

No freight received nor bills of lading signed on SOUDER & ADAMS, Agents, Or WILLIAM. P. CLYDE & CO.,
No. 12 S. WHARVES.
WILLIAM A. COURTENAY, Agent in Charles.

PHILADELPHIA AND SOUTHERN
MAIL STEAMSHIP COMPANY'S REGULEANS, La.
The ACHILLES will sail for New Orleans direct, on
Tuesday September 6, at 8 A. M.
The YAZOO will sail from New Orleans, via Havans,
September ...

on \_\_\_\_, September \_\_\_.
THROUGH BILLS OF LADING at as low rates as by any other route given to Mobile, Galveston, Iadianola, Lavacca, and Brazos and to all points on the Mississippi river between New Orleans and St. Louis. Red River freights reshipped at New Orleans without charge of commissions. WEEKLY LINE TO SAVANNAH, GA.
The TONAWANDA will sail for Savannah on Satur-

day, August 27, at 8 A. M.

The WYOMING will sail from Savannan on Saturday, August 27, at 8 A. M.

The WYOMING will sail from Savannan on Saturday, August 27, at 8 A. M.

The ROUGH BILLS OF LADING given to all the principal towns in Georgia, Alabama, Florida, Misaissippi, Louisiana, Arkansas, and Tennessee in connection with the Central Railroad of Georgia, Atlantic and Gulf Railroad, and Florida steamers, at as low rates as by competing lines. SEMI-MONTHLY LINE TO WILMINGTON, N. C. The PIONEER will sail for Wilmington on Wednesday, August 31, at 6 A. M. Returning, will leave Wilmington Wednesday, September 7. Connects with the Cape Fear River Steamboat Company, the Wilminston and Weldon and North Carolina Railroads, and the Wilmington and Manchester Railroad to all interior points. Halfreads, and the wimington and Manchester Halfread to all interior points.

Freights for Columbia, S. C., and Augusta, Ga., taken via Wilmington, at a low rates as by any other route.
Insurance effected when requested by shippers. Bills of lading signed at Queen street wharf on or before day

WILLIAM L. JAMES, General Agent. No. 130 South THIRD Street. FORNEWYOR
via Delaware and Raritan Canal.
EXPRESS STEAMBOAT COMPANY. The Steam Propellers of the line will commence to the control of the state of the line will commence to the line will be a line wi

Goods forwarded by all the lines going out of Ne York, North, East, or West, free of commission. Freights received at low rates.
WILLIAM P. CLYDE & CO., Agents,
No. 12 S. DELAWAKE Avenue.

JAMES-HAND, Agent, No. 119 WALL Street, New York. NEW EXPRESS LINE TO ALEXAN NEW EXPRESS LINE TO ALEXAN dria, Georgetown, and Washington, D. C., via Chesapeake and Delaware Canal, with connections at Alexandria from the most direct route for Lynchburg, Bristol, Knoxville, Nashville, Dalton, and the Southwest. Steamers leave regularly every Saturday at noon rom the first wharf above Market street.

Freight received daily.

WILLIAM P. CLYDE & CO.,

No. 14 North and South WHARVES,

HYDE & TYLER, Agents at Georgetown; M.

ELDRIDGE & CO., Agents at Alexandria, 61

CORDAGE, ETC. WEAVER & CO., ROPE MANUFACTURERS

SHIP CHANDLERS. No. 29 North WATER Street and

No. 28 North WHARVES, Philadelphia. ROPE AT LOWEST BOSTON AND NEW YORK

CORDACE. Manilla, Sisal and Tarred Cordage

At Lowest New York Prices and Freights. EDWIN H. FITLER & CO., Factory, TERTH St. and GERMANTOWN Avenue.

Store, No. 23 M. WATER St. and 22 N DELAWARE Avenue. ENGINES, MACHINERY, ETO. PENN STEAM ENGINE AND BOILER CAL AND THEORETICAL ENGINEERS, MA-CHINISTS, BOILER-MAKERS, BLACKSMITHS, CHINISTS, BOILER-MAKERS, BLACKSMITHS, and FOUNDERS, having for many years been in successful operation, and been exclasively engaged in building and repairing Marine and River Engines, high and low pressure, Iron Boilers, Water Tanks, Propellers, etc. etc., respectfully offer their services to the public as being fully prepared to contract for engines of all sizess, Marine, River, and Stationary; having sets of patterns of different sizes, are prepared to execute orders with quick despatch. Every pared to execute orders with quick despatch. Every description of pattern-making made at the shortest description of pattern-making made at the shortest notice. High and Low Pressure Fine Tubular and Cylinder Boilers of the best Pennsylvania Charcoal fron. Forgings of all size and kinds. Iron and Brass Castings of all descriptions. Roll Turning, betwee Cutting, and all other work connected with the above business.

Drawings and specifications for all work done the establishment free of charge, and work guaranteed.

The subscribers have ample wharf dock-room for The subscribers have ample what dock-room for repairs of boats, where they can lie in perfect safety, and are provided with shears, blocks, failr, etc., etc., for raising heavy or light weights.

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JOHN P. LEVY,

BEACH and PALMER Streets.

GIRARD TUBE WORKS AND IRON CO.,

JOHN H. MURPHY, President, PHILADELPHIA, PA. MANUFACTURE WROUGHT-IRON PIPE' and Sundries for Piembers, Gas and Steam Fitters. WORKS, TWENTY-THIRD and FILBERT Streets. Office and Warehouse,

No. 42 N. FIFTH Street. FIRE AND BURGLAR PROOF SAFE J. WATSON & SON,

Of the late firm of EVANS & WATSON,

FIRE AND BURGLAR-PROOF SAFE STORE.

No. 53 SOUTH FOURTH STREET.

& few doors above Chesnut et., Philada. COTTON SAIL DUCK AND CANVAS, OF ALL orumbers and brands. Tent, Awning, Trunk, and Wagon-cover Duck. Also, Paper Manufacturers' Drier Felts, from thirty to seventy-six inches, with Paulins, Belting, Sail Twine, etc.

JOHN W. EVERMAN,
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