The Lancaster Intelligencer,

PUBLISHED EVERY WEDNESDAY BY

H. G. SMITH & CO.

H. G. SMITH. A. J. STEINMAN

TERMS—Two Dollars per annum, payable all cases in advance.

OFFICE—SOUTHWEST CORNER OF CENTRE SQUARE.

☞All letters on business should be addressed to H. G. SMITH & Co.

Lancaster Intelligencer.

VOLUME 68. LANCASTER PA. WEDNESDAY MORNING, JANUARY 9, 1867 NUMBER 1.

RATES OF ADVERTISING.

BUSINESS ADVERTISEMENTS, $12 a year per square of ten lines; ten per cent. increase for fractions of a year.

REAL ESTATE, PERSONAL PROPERTY and GENERAL ADVERTISING, 7 cents a line for the first, and 4 cents for each subsequent insertion.

SPECIAL NOTICES inserted in Local Column, 15 cents per line.

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Poetry.

Milton's Blindness.

The following beautiful lines we find floating about in some of our exchanges as if they were newly written. We remember well having them read to us by a lady in Maryland, one winter evening, more than a dozen years ago:

I am old and blind!
Men point at me as smitten by God's frown;
Afflicted and deserted by my kind,
Yet I am not cast down.

I am weak; yet strong;
I murmur not that I no longer see;
Poor, old, and helpless, I the more belong,
Father Supreme, to Thee.

O merciful One!
When men are farthest, then thou art most near;
When friends pass by, my weakness to shun,
Thy chariot I hear.

Thy glorious face
Is leaning towards me, and its holy light
Shines in upon my lonely dwelling place,
And there is no more night.

On my bended knee,
I recognize Thy purpose, clearly shown;
My vision Thou hast dimmed, that I may see
Thyself, Thyself alone.

I have naught to fear!
This darkness is the shadow of Thy wing;
Beneath it I am almost sacred—here
Can come no evil thing.

Oh! I seem to stand
Trembling, where foot of mortal ne'er hath been
Wrapped in radiance from thy sinless hand,
Which eye hath never seen.

Visions come and go;
Shapes of resplendent beauty round me throng;
From angel lips I seem to hear the flow
Of soft and holy song.

It is nothing now,
When Heaven is opening on my sightless eyes—
When airs from Paradise refresh my brow—
The earth in darkness lies.

In a purer clime,
My being fills with rapture—waves of thought
Roll in upon my spirit—strains sublime
Break over me unsought.

Give me now my lyre!
I feel the stirrings of a gift divine,
Within my bosom glows unearthly fire,
Lit by no skill of mine.

Literary.

Going Away at Eighteen.

BY VIRGINIA F. TOWNSEND.

It seems to me that the old house never looked quite so pleasant as it does to-night, in this still harvest moonlight.

I know it's a dreadful old house, brown and low, and weather-beaten—not much to boast of in its best days, and now it shrinks and quivers and can't hold its own against a gale, and its roof leaks with every cup-full of a shower, but it's my dear old home for all that; and now that this is the last night, and I'm going away to the great, vast, noisy city to-morrow, a strange sadness comes over me, standing here by the little brown gate, and looking at the old place, and wondering what will happen before I stand here again.

There are the two great cherry trees I've clambered every summer that I can remember, and tossed down the fruit until it lay like a thick red hail on the grass; and there is the line of currant bushes, that hide the old worm-eaten, shaky fences, and there is the quince tree in the corner that sweetens the air all about it; and just beyond the well curb stands the old gnarled apple-tree, with the birds' nests rocking up in the boughs—little robins, will you sing on just as sweetly up there when I'm gone?

I never expected to feel like this. It's hard to realize now that my life here has ended—that I shall never drive the cows up in the hill pastures again when the grass is sanded all over with shining dews—that I shall never mow down the sweet clover nor go shouting among the blackberry patches, nor heap up the ripe ears in the great cornfield over yonder, and somehow it makes me sad to feel that everything will go on just as it always has done, and nothing will mind when I'm gone away.

Come now, as though I was going to make a fool of myself because at last I'm going to the city—the city after which my thoughts and dreams have panted for years—the goal of all my hopes and longings, which has seemed so far off, which I've reached at length.

You're going to make your fortune, Tom Reynolds—just think of that!

No more chopping wood and toiling at the plow, no more long days cutting grass in the meadows and coming back tired out with the hard work at night, to drive the cows home; you're going to make a man of yourself, to take your chances in thickest of the fight out yonder in the great city, and it shall go hard with you if you don't make your pile and pluck your prize with the best of them.

For I mean to make money—to be a rich man. I'll be faithful, industrious, shrewd, and make my way up to the top of the ladder.

And some day I shall come back here to the old home, and people will stare and say, "That is Tom Reynolds, who used to go barefoot to the cow-pastures and drive the old ox-cart down to the mill." The old house shall come down then, and in its place shall stand a handsome mansion for mother and little Amy—Amy will have grown a woman by that time, and I shall make a lady of her, bless the dear little chubby sis! how pleasant it will be to see those rosy cheeks of hers shining behind the blinds of the stately new home, and how proud the little laughing puss will be of brother Tom when he hands her into his fine carriage and dashes down the village street with her by his side!

And the poor old mother—ah, that's the best of all, she who has toiled so hard to keep Amy and me under the old roof since father died—she shall have the rest she's needed so long then! She shall sit by the window of the new house in the pleasant summer afternoons in her black silk dress, and her pretty white caps, and the hands that have worked so hard lying idle in her lap then, and her eyes, full of pride and tenderness, shall follow her boy around the house—her boy that is a rich man now, and that has never forgotten what she taught him, to be honest, and just and true in the thick of all temptation.

And then, too, somebody will be grown a lady—little Lucy Ames—the Doctor's daughter, with her hair that has the gold of the spring dandelions, and her eyes the blue of the cool spring away up among rocks off there—little Lucy with your sweet, shy face, and your kindly words, and smile always ready for me, tho' I was your father's choice boy! I shan't forget it then! And what will you say when I come back a rich man, with houses and lands, and an honorable name?

You will be a lady then, little Lucy, but will your blue eyes smile on me just as sweetly—will you come dancing out of the door with the light in your golden hair and the old bright welcome in your face?

What if—what if—ah, Lucy, the question will do to wait, for I have only seen my eighteenth birthday yet, and you are inside your fifteenth. But I shall carry the thought hidden away down in my heart to the great city to-morrow.

Ah, the old, swift hopes and longings—the strong, fiery ambitions come back, and stir the blood of my youth again. I long for the morrow to come so that I can be away, and at work. Good-bye, old home, and yet I shall carry you too in my heart as you looked that last night when I stood by the little gate, and you lay before me asleep in the moonlight.

COMING BACK AT FORTY-FIVE.

It is just a score and a quarter of years ago since I stood here by the old gate, and my blood was hot then and my heart throbbed high with the fiery dreams and hopes of youth.

Am I grown so old then? I have not passed beyond my prime yet, though my years lean toward fifty and my hair is overshot with silver here and there.

And yet to-night the years lie heavy on my soul, and they seem like the burden of age as I come up to the scenes of my youth.

Nothing looks changed here. The harvest moon gathers the old house into its silver folds just as it did then—the tall cherry trees rustle over my head—the currant bushes make their dark green line where the fence has gone to decay, and the quince shrubs flutter in the soft wind.

And another wind blows up from the coasts of my youth. Oh for the old boy-heart that stood here and dreamed its dreams and made its plans twenty-five years ago!

"I was to be a rich man!" I said, standing here, in the strong confidence of youth. The world says I am that now. I would tell you, too, that I have an honorable name—thanks to the prayers of the old mother who sleeps under a little pillow of green grasses by the willows yonder.

I wonder if she can look down and see her boy standing here, leaning on the old gate to-night?

She has gone to another house, a fairer one than I was to make her, and which still comes back to me in visions of the night sometimes, with Amy's sweet face shining by the window and my mother sitting there with her black dress and snowy cap.

I am not a man much given to sentiment or romance of any sort.

Years of hard grappling with fortune have overgrown all that, and they call me stern, and keen, and practical in the world where I have to deal with facts and men, and the dew of my youth has vanished long ago; still the old memories seem to melt my heart into the heart of a little child as I stand here and look down the long highway of the years up which I have travelled again to this night.

Little Amy, with the chubby figure and the merry face, far away from here to-night, stalwalt boys and fair-haired girls call the faded matron mother, as others call me "Father!"

And little Lucy Ames? Searching among the graves out yonder, I came upon a small granite monument, and in the gray stone was graven

"*Lucy, aged twenty.*"

Is that all? Lucy, with the golden hair, and the eyes like fresh violets?

Standing here to-night, amid the lost visions and hopes of my youth, I could almost smile derisively on what men say of me—that I had been a "success in life." It is true I have grappled bravely with circumstances; I have hewn out with my own right arm a path to fortune. But it looks small to-night, coming back here and standing by the old gate with the rusty hinges, and looking at the old house, beneath whose low roof other little children sleep to-night, and on whose doorstep other children play—oh, the fortune looks small to me now, and it seems as though I would almost give it all to feel as I used to when I went barefoot through the cool meadow grass and up into the hill pastures to drive the cows home.

You have not changed, old house that I left thirty years ago standing in the moonlight, but you cannot give back to me the strong heart, the bounding pulses of my youth.

The birds sing, the grasses shiver, the trees move in joy about you, but in place of the strong, restless, eager youth that went out from you, a man, worn, burdened, wearied with the struggle, comes back as pilgrims go to worship at old shrines, and there comes now an echo up and down the deep places of his soul the words that, long ago, his mother taught him, "Vanity of vanities, saith the preacher, all is vanity!"

The Stage and the Pulpit.

Fancy, says the Glasgow (Scotland) *Herald*, the thrilling effect of the Scriptures if read as Kean reads Shakspeare or recites Macauley! And why should we not have it so? Is it right and proper that every book for public reading should have justice done it except the Bible? And that while every other subject is allowed the advantage of a natural and impressive delivery, religion, which is the most important of all, should be denied by all? The monstrous fallacy with which well meaning but obtuse people have been beguiled, or have beguiled themselves, is, that such reading and reciting would be theatrical, and that theatrical exhibitions are not becoming in the house of God. To this hollow and ridiculous fallacy may be traced most of the execrable pulpit reading and delivery that rob the Scriptures of half their power, and have often made the dullness of a sermon proverbial. Set Kean to read the song of Miriam, or the fight between David and Goliah, or the story of the Prodigal Son, or of Christ's denunciations of the Scribes and Pharisees, or to recite one of Chalmer's sermons, and you will see the people who had begun to adjust themselves in the corners of their seats for their accustomed snooze, sit up and listen to him very close, with eager eyes and bated breath. And all this simply because Kean would do the piece justice, that is, read it naturally, and as it ought to be read. On what possible ground, either of common sense or good taste, can objection be taken to the natural delivery of at least the sermon? If Garrick could set even the grim soldier who was on duty at the corner of the street, blubbering like a child; and if Mrs. Siddons could so overpower the tragedian Young, that he could not refrain from sobbing aloud, though he was himself on the stage acting the villain of the place at the time—and all this while merely uttering the words of a fictitious character, what overwhelming effects in the way of awakening sinners and pressing home the message of the gospel, might not be introduced by men who are giving utterance, in their own character, to the most sublime and soul-stirring truths.

Josh Billings on Owls.

Josh Billings says of owls:

Burds is God's choristers.

Tew the lion he gave majesty, tew the elephant strength, tew the fox cunning, and tew the tiger deceit. But tew the birds, his pets, he gave buty and song.

And none so blest as the owl.

The owl is a game burd; he can whip anything that wears fethers—after dark.

He is a wise burd, and hoots at most things.

He is a sollum burd, a cross between a justice uv peace and country supervisor.

He is a stiff burd, and sets up as stiff as a exclamation point.

He is a luxurious burd, and feeds on spring chickens.

He is a long lived burd, and never was known to take death natrally.

He is a hardy burd, and groze tuff by bileing.

He is an honest burd, and alwuz shows an open countenance.

He is a prompt burd, and satisfize at onst his outstanding bill.

He is a comfortable burd, and alwuz sleeps in his feathers.

He is an attentive burd, and durin the day can alwuz be found in.

He is a festive burd, and don't come home till morning.

Thus the owl is a mistakep emblem uv solitude and sadness, if we dig into his natur closely, is emphatically one uv the boys, and belongs to the club!

The World of Fashion.

The fashion correspondent of the New York *World* writes: "The new fashioned walking dress is invariably composed of a double skirt, the under one just long enough to escape contact with the pavement, the upper one varying in length with the style and taste of the wearer. The under petticoat may be made in folds at the edge, or may be plain and hemmed in any fantastic style. It is frequently of colored merino or cashmere, the color repeated in the trimming of the bonnet or in the casaque. Young persons are permitted bright colored petticoats if they always go out attended by their mammas or a *femme de chambre*. The upper skirt is cut, I believe, in six pieces straight in front and at the back; no folds at the waist, and almost no fullness at the lower edge, which is the subject of a thousand capricious variations; plain, scalloped, pointed Greek and Roman patterns, and what not; the edges and thereabouts set off with either jet or ribbon, or galloon, or in fringe. The casavue is the covering most worn with this style of dress, but it is no longer cut in the well known sack style. The peplum proper is straight in front and in the back, and pointed at the sides. Small hoops are admitted under the walking dress.

Miscellaneous.

Sut Lovingood's Dream.

TARTATUS, AND WHAT HE SAW THERE.

I was orful dry t'other day, George, an' findin' a lot ove green whisky, I jist sucked in a skin full ove hit strait along. The first mouthful I swallered I hearn splosh in my heels. I was dry and empty both, by golly—so dry that arter hit ris purty well up in my paunch, hit soaked through and stood all over my belly in draps, making hit look like a big reticule kivered with beads, but I swelled tighter after a while, an' then I filled up purty soon. As soon as I could reach hit, by runnin' a spoon-handle down my froat, I shot off steam, and sot in to rovin' roun'. Hit wa'nt long before I foun' myself tangled by the laigs in the dorg fennel, an' I fell heap down hill, so I thought the mos' peaceful thing I could do were tu go tu sleep a thinkin' of a runnin' windmill. Well I dreamed me a dream. I thought I were in hell, and had been sent there fur votin the Radikil ticket. I felt the justice ove the sentence so much so that I didn't feel so uneasy an' mad about hit as I wud a been if they had a sent me fur murderin' a bline ole 'oman, or makin' a back log ove some gal's fus baby, arter soakin' hit in turpentine, or sich like common wickedness. I thought I had been thar long enough to sorter begin to git used to the taste of the whisky they stills down thar, an' I mus' say I thinks hit a little better than the truck what the skulkers out ove the Confederate army biled for the Government, because hit dident create the appetite to cuss, steal or desert half as soon, an' me in Tophet at that. 'Twas safer whisky, George, safer whisky. Well, I thought hell was a perfect roun' hole—as roun' as a bumb shell, right plum in the centre of the yearth. The walls were glazed as slick as an ingyun peel in' an' hit were jist half full ove melted dinner pots, dog irons an' ole clock weights, with ascum ove smokin' brimstone a foot deep. The devil staid aboard of a boat, an' had hisself rowed roun' jist as he pleazed, by the jury what foun' the bill agin Jeff Davis. They looked sorter like they'd like to have another pop at that job. I think by golly they'd hunt a long spell afore they foun' hit agin if they jist had an other chance.

I thought thar wer long leather-aidged cleets nailed on the wall to climb by. They wer squar-edged up so the climin' had all to be done on one side, and whenever fellers got tired of swimmin', they jist sot into climin' the cleets. I noticed that new comers wer powerful fond of climin'. They'd sorter slack off sometimes until they sunk into the melted clock wates up to the pint of thar tail bones, an' by the gost ove a scared monkey, they'd come up over-handed tu thar work agin, just a wriggling' and a snortin'. They worked like squirrils on a tred-mill. Durn'd if they didn't keep the thing rollin' strait along, and, George, jist as sure as yu is a foot high, *that's what keeps the yearth a turnin' aroun'*. I has foun' hit out at last. Well, one day the trap-door opened, an' the devil order'd ole Forney to steer under the hole. He steers wild, an' after swimmin' nearly all over hell, he got hit thar; when down poured into the boat the durnd'st sluice uv mean lookin' cusses you ever seed. Everybody already thar turned their heads to look at 'em, an' clom' faster. Skeered at 'em, by golly! They were radicals, the last durn'd one. Some had roaps aroun' their nex, wif a runnin ahin' the year; some had holes in thar heads; some had a big gill cut under their chins, an' every one shode signs of hard times and hurry. Among 'em I see Stevens, Sumner, Wade, Butler—surnamed the Beast—an' Wendell Phillips. "Hey!" sez the devil, "what's wrong above, cholery?" "Wus nor that," says Sumner, "the Constitution people has riz, an' ove koroe *we all are here*. Say, your majesty, is Preston Brooks here?" "Oh, no," says the devil. "Well," sez Sumner, sorter brightenin' up, an' rubin' his hans, "I am durned glad he aint." "Stop a minit," sez the devil, "walt until I sorts you all out." He took up a needil as long as a harpoon, and with a big quile ove trace chains he threaded it. Then he picked out all the common cusses among 'em and strung 'em on the chain, runnin' the needil in at their mouths, and lettin' it come out thar—I forget which—and then hung the whole bunch over the aidge of the boat into the brimstone. Jehosophat! how they sizzled, an' sloshed, an' dove, an' sprinkled hot iron about wif thar tails. A string ove sun pearch would have been jist no whar.

While the devil were stringin the small fry, Butler, surnamed the Beast, aidged back to whar I sot in the boat, a keepin one eye sot on the devil, an' tother on me, an' he whispered in my ear; "Whars Sisyphus?" Sez I: "Don't know; why?" "Oh! nothin'; only I wanted to see which knowed the most ov our trades, him or me." Then he whispered, (that mortal off eye ov hisin still sot on the devil:) "Say, do you know whar his majesty keeps his spoons?" Sez I: "Does you see that chain hangin over the starn?" He keeps 'em in a big pot sunk at tother aind ove hit." He jist went over the starn head fust, and coon'd hit down the chain, outen sight onder the brimstone. After bein gone a spell he come back, lookin disappinted like; but his general looks wer powerfully improved by his bath in melted brimstone. I swow he looked a heap more like a human. Sez he: "Gone, pot an' all." I opened my eyes. Sez he: "Hain't Forney got 'em?" Sez I: "Maybe so—he's been fumblin' round the starn a good while." Dam if he dident sarch every pocket Forney had, an' the ole cuss never cotch him at hit, an' he *got the spoons*. While this were gwine on, Old Thad were a tryin to claim kin wif ole the devil, a comparin his foot along wif ole Nick's. I think the pint wer to git an office, for I hearn the devil keep sayin: "No, no, I be dam if I do; we has order here now." An' all the time ole Wade wer a pesterin his majesty for a free ticket on his doggery. I seed that the devil wer a gitting monstrous oneasy. Wendell Phillips ket a watchin fust the side that went down onder the climbers, an' then the side what come up out ove the lake. He jist hopped overboard, an' swum over thar, an' tryin' his durndest *to turn hit tother way*, he' grab the sloping side of the cleats, an' hold on as long as he could, an' then slosh back agin among the melted dogirons an' brimstone. I reckon he must a made fifty trials afore he quit, an' swum back to the boat, an' then he sot in the most yearnest manner, to persuading the devil to take off the cleats, an' nail 'em on again upside down, so as *to run hell backwards, and ove course the outside world with hit*, without giving a single reason why hit help the matter. This made the devil bile over. He sed: "Not a dam one ove 'em should stay thar another hour. That they'd raise a rebellion sure an' destroy the institution, an' then what would the world do, *particularly New England!*"

I tell you he jist rared; sez he, "I'll clear my dominions of you durn'd quick," an' he ranged a big bom mortar, what were in the boat, point blank at the hatch hole, an' he loaded in old Wade, feet fust, and made Forney tetch hit off. By golly! he went whizzen throu the hole, and hit rained whisky on the lake ontil hit burnt blue. Next he grabbed old Thad.; sez he, tremblin, "Please yer majesty, load *her* in wif me," a pintin to a she nigger strung on the chain; sez the devil, "no sir, I think we can manage her arter you is gone, and besides, she looks like she needed a little rest." Bolang! and I jist cotch a glimpse ove Thad's hooked foot scrapin a splinter off the hatch combin. Next he yoked Sumner, an' he begged to be loaded head fust, as he sed he'd always traveled sturn fust throu life, an' he wanted to finish his journey the same way, *on account ove his record*. So, sturn fust he come outen the mortar, sturn fust he went outen the hatch hole, an I recon sturn fust he busted agin sumfin away yonder on the outside.

Butler's surnamed the Beast, turn come nex. While the devil were a loadin him in, I observed him buisy a buttonin up his pockits. When the mortar fired I wer watchin the hatch clost; I dident like th idear ove his leavin; but dam if he went thar, *he followed the line ove his cosk eye*, and busted into a million pieces agin the wall. Spoons and breastpins fell a foot deep all over the lake, and I hearn the wimmen all cheer. The devil tren licked his lips, and went for Wendil, but he jist loped overboard and dove, and tu save his life the devil couldn't find 'im. He'll raise trouble thar yet, see e'ye don't. Nex he grabbed Forney, his steersman, and sez he, "you don't steer tu suit me," an he commenced a leadin him in, an don't you believe, jist as the cuss's head were a goin out ove sight, he whispered in the devil's ear that I were Jamison, the actor. The devil remarked, "I've got nuffin agin Jamison, you is the one;" mad at me by golly, jist bekaze he seed the beast out smarted him in the spoon business. I hearn suflin like quack! quack! down in the bowils ove the mortar, and then hit went off, and so did the duck. Thar'l be peace in hell fur a while, if the devil *kin only ketch Wendil* an' reconstruct the durn'd raskil. Old Smutty reached for me las' one, an' put me down his gun. I got into beggin hard. Sez he, "you mus' go, the prosperity of my kingdom demands that nuffin havin the smell ove radical unto hits close kin stay yere. I seed you a whispering wif the Beast, an' I'd shoot out ole Robespiere hisself, if I wer to ketch him at sich an ornary trick, an' he's bin helpin roll hell roun' in a orderly way ever since the French Revolution." By golly! I jist limbered all over, the gun roared an' I wakened. Now, what do you think was the matter wif me? Why, old Bob Hays ware a tryin his durndest to splinter a four foot clapboard over my sturn, said he wanted me to git outen his paster, afore he shut the gate for the night. I wer a sweatin orful, George, perfectly orful.

I sorter wished I had dreamed on a little longer. I'd a liked powerful well to a foun' out what had become of ole Thad arter he wer shot out ove hell. Hit'l sorter injur his standin, won't hit, as he roams through nothin forever? I believe if I'd been him, I'd rather staid thar wif my she nigger. Been hard on her though, poor devil, an' a little too good for him. Ain't I hoss on skeery dreams.

Andre's Last Song.

The following sketch of Andre's last public dinner in New York, contained in an account of Old Kip's Bay House, will interest many of our readers. It is from the pen of the late Henry A. Buckingham, and was published about twenty years ago, since which the old house has been demolished:

The main structure (of Kip's house) was built of brick brought from Holland in 1614, by the ancestors of the ancient and highly respectable family of Kips; consequently some portions of the mansion are now two hundred and three years old. Between 1660 and 1700 it underwent some alterations, but it is still mostly in its original shape. It stands at Kip's bay, on the East river, between two and three miles from the City Hall. It will be taken down in the course of a year or two, and with it will vanish from existence about the last of the old Knickerbocker residences. Although the family of Kips do not live in their old mansion, it is still their property, and is occupied by one or two families.

At the point of rocks a few hundred yards from the house the British troops under Sir William Howe landed on Sunday, the 15th of September, 1775, protected by the cannon of two or three ships of war anchored in the East river, and a skirmish took place with the Americans in the rear of the house. The same day General Washington evacuated the city, and encamped with his army on Harlem Heights at Fort Washington. Over seven years elapsed before he re-entered it.

During the Revolution the house was occupied by different British officers of distinction, and beneath its rafters Sir Henry Clinton, Lord Percy, Knyphausen, the traitor Arnold and others have dined and swallowed their wines, while the song, the jest and the story passed freely around. It may be as well to say that the Kips were staunch Whigs in these days, and were forced to leave their home during the War of Independence. In the latter part of September, 1780, the Old Kip House was occupied as the quarters of Colonel Williams, of the 69th or Royal Americans. The regiment still bears this title, although it is doubtful now if there were any Americans in it. It was raised during the old French war, in the colony of New York, about the year 1755, and was then commanded by that lamented young nobleman Lord Howe, who fell at its head in a French and Indian ambuscade near Ticonderoga, in 1756.

It was the hour of dinner. The band had ceased playing the "Roast Beef of Old England," and the wine was circulating freely around the mess table of the officers and their invited guests—for they had that day given a dinner to Sir Henry Clinton and his staff. The usual toasts were drunk. "The King," "Sir Henry Clinton," and others, when Colonel Williams exclaimed:

"Our Adjutant General, Sir Henry Clinton, appears to be dull this afternoon. We all know his vocal talents, in connection with his other accomplishments, so I call upon him for a song."

The person whom he had named, a young man about thirty years of age, of slight figure and of prepossessing and intelligent features, replied:

"I do feel rather serious this afternoon, Col. Williams, and can give no particular reason for it. I will sing, as you require it, however."

He then, with great pathos, sang the old song said to have been written by General Wolf:

"Why, soldiers, why
Should we be melancholy, boys,
Whose business 'tis to die?" etc.

When he had concluded, the Colonel rose and gave the following toast, in honor of the singer:

"Fill up, gentlemen, for a bumper. The health of Major John Andre, our worthy Adjutant, the brave soldier and the accomplished gentleman."

A tear fell from the eye of the Major as mingled with his wine, at the affectionate greeting and prolonged cheers which fell from the lips of his comrades, and his voice was husky as he returned thanks for the honor done him.

"A word in addition, gentlemen of the 60th," said Sir Henry Clinton. "The Major leaves the city on duty to-night, which will most likely terminate in making plain John Andre, Sir John Andre, for such success must crown his efforts."

Little did it occur to any one then that the career of glory which now looked so bright and dazzling to the young officer, was to close on the gibbet. It was his last dinner in New York.

Shortly after, the party broke up, and officers crowded around the Major, shook him warmly by the hand, wishing him success and a speedy return.

Long years rolled by—the boom of the cannon, the beat of the drum, and the sound of the Briton's bugle no longer echoed along the shores of our beautiful island, but no officer returned. Forty years had come and gone, when a coffin was placed on board a vessel in the bay; it contained the bones of Major John Andre on their way to Westminster Abbey, to rest beside the noble and the brave

Kentucky Finances.

The financial condition of Kentucky, as it is reported by the papers of that State, is certainly very encouraging. The debt is said to be between $5,000,000 and $6,000,000. The State treasury now holds between $4,000,000 and $5,000,000. The Quarter-master General has just been notified that $700,000 have been made subject to his draft by the proper national authorities, and between $1,000,000 and $2,000,000 additional is expected within a few weeks. The assets are therefore enough to liquidate all of the liabilities, and to enable the State to begin the new year free from debt.

A Real "Devil-Fish."

Victor Hugo's Story Matched.

Readers of M. Victor Hugo's "Toilers of the Sea," will remember the terrible narrative of the fisherman Gilliatt's encounter with the Octopus or sea-devil, who winds his horrible suckers round his victim, and gradually draws away his life's blood. The poet novelist has been accused of exaggeration in this incident, but according to Mr. Lord, an English traveler, who has just published in London a book about British Columbia and the Pacific coast, the sea-devils of the North Pacific even outdo the terrors of the Channel Island species. Mr. Lord says:

"The octopus as seen on our coasts, although even here called a 'mansucker' by the fishermen, is a mere Tom Thumb, a tiny dwarf as compared to the Brobdignagian proportions he attains in the snug bays and inland canals along the east side of Vancouver Island, as well as on the mainland. These places afford lurking-dens, strongholds, and natural sea-nurseries, where the octopus grows to an enormous size, fattens, and wages war with insatiable voracity on all and everything it can catch. Safe from heavy breakers, it lives as in an aquarium of smooth, lake-like water that, save in the ebbing and flowing of the tide, knows no change or disturbance.

"The ordinary resting place of this hideous 'sea-beast' is under a large stone or in the wide clift of a rock, where an octopus can creep and squeeze itself with the flatness of a sand dab or the slipperiness of an eel. Its modes of locomotion are curious and varied; using the eight arms as paddles, and working them alternately, the central disk representing a boat, octopi row themselves along with an ease and celerity comparable to the many armed caique that glides over the tranquil waters of the Bosphorus; they can ramble at will over the sand roadways intersecting their submarine parks, and, converting arms into legs, march on like a huge spider. Gymnasts of the highest order, they climb the slippery ledges, as flies walk up a window pane, attaching the countless suckers that arm the terrible limbs to the face of the rocks, or to the wrack and sea weed, they go about, back downward, like marine sloths, or, clinging with one arm to the waving algæ, perform series of trapeze movements that Leotard might view with envy.

"I have often, when on the rocks, in Esquimault harbor, watched my friend's proceedings; the water being clear and still, it is just like peering into an aquarium of huge proportions, crowded with endless varieties of curious sea-monsters; although grotesque and ugly to look at, yet all alike displaying the wondrous works of Creative wisdom. In all the cosy little nooks and corners of the harbor, the great seawrack (Macrocystics) grows wildly, having a straight round stem that comes up from the bottom, often with a stalk three hundred feet long; reaching the surface, it spreads out two long tapering leaves that float upon the water, this sea forest is the favorite hunting grounds of octopi.

"I do not think in its native element an octopus often catches prey on the ground or on the rocks, but waits for them just as a spider does, only the octopus converts itself into a web, and a fearful web too. Fastening one arm to a stout stalk, stiffening out the other seven, one would hardly know it from the wrack amongst which it is concealed. Patiently he bides his time, until presently a shoal of fish come gaily on, threading their way through the seatrees, joyously happy, and little dreaming that this lurking monster, so artfully concealed, is close at hand. Two or three of them rub against the arms; fatal touch! As though a powerful electric shock had passed through the fish and suddenly knocked it senseless, so does the arm of the octopus paralyze its victim; then winding a great sucker clad cable round the palsied fish—as an elephant winds its trunk round anything to be conveyed to the mouth—draws the dainty morsel to the centre of the disk, where the beaked mouth seizes, and soon sucks it in."

By a sort of poetical justice, these tyrants of the sea caverns are themselves hunted by an enemy of untiring pertinacity. The Indian regards the octopus as a great delicacy, especially when the huge glutinous body is carefully roasted. Were the octopus once to get its long throng-like feelers over the side of the canoe, and at the same time retain a hold upon the seawrack, it could as easily haul it over as a child could a basket. This the crafty Indian well knows. How he captures him Mr. Lord thus describes:

"Paddling the canoe close to the rocks, and quietly pushing aside the wrack, the savage peers through the crystal water, until his practised eye detects an octopus, with great rope-like arms stiffened out, waiting patiently for food.

His spear is two feet long, armed at the end with four pieces of hard wood, made harder by being baked and charred in the fire; these project about fourteen inches beyond the spear-haft, each place having a barb on one side, and are arranged in a circle round the spear end, and lashed firmly on with cedar bark. Having spied out the octopus the hunter passes the spear carefully through the water until within an inch of the center disk, and then sends it in as deep as he can plunge it. Writhing with pain and passion, the octopus coils its terrible arms round the haft; redskin, making the side of the canoe a fulcrum for his spear, keeps the struggling monster well off, and raises it to the surface of the water. He is dangerous now; if he could get a holdfast on either savage or canoe, nothing short of chopping off the arms piecemeal would be of any avail.

"But the wily redskin knows all this, and has taken care to have ready another spear unbarbed, long, straight, smooth, and very sharp, and with this he stabs the octopus, where the arms join the central disk. I suppose the spear must break down the nervous ganglions supplying motive power, as the stabbed arms lose at once strength and tenacity; the suckers that a moment before held on with a force ten men could not have overcome, relax, and the entire ray hangs like a dead snake, a limp, lifeless mass. And thus the Indian stabs and stabs, until the octopus, deprived of all power to do harm, is dragged into the canoe, a great inert, quivering lump of brown-looking jelly."

"Whining" Women.

Brigham Young, of Utah, has been blowing up the women of that free-and-easy Territory in a manner at once awful and unique. He accuses them of "whining," and says that they must either "stop that sort of nonsense" or else start for the other side of Jordan, at once—and he tells his own forty wives that he means *them*, as well as the rest of the feminine Utabyans. He says that the kernel of the whole difficulty—the direct occasion of the disagreeable and unbeatable "whinings" lies in the fact that "the women expect too much of the Saints!" He says that the women—even his own forty—are so weak minded as to suppose that the saintly elders of the Mormon Israel can make a heaven on earth for them—and that after a woman has entered a Saint's family, and finds that after all he is not able to make a heaven on earth for her, she begins to 'whine' and talk about 'too many wives,' and the evils of polygamy, and such like 'blasphemous twaddle.' Brigham also says it is his opinion that any woman who ever lived would be disappointed in the best 'Saint' in Utah should she marry him—and on this point we unreservedly agree with Brigham. The Governor gave all the women warning that two weeks from date of his sermon against "whining" he should call upon them either to promise never to "whine" more, or less to leave the Territory, bag and baggage, saying that he would even send off all his own wives, and go to heaven alone, sooner than take such a "whining" crew along with him.

GOVERNOR'S MESSAGE.

To the Senate and House of Representatives of the Commonwealth of Pennsylvania:

We have reason to be thankful to God for the blessings of peace, abundant crops, that industry has been rewarded, and that thus the Commonwealth has been able to do her full duty to herself, to the country and posterity.

The condition of our finances is as follows:

Balance in Treasury, November 30, 1865		$2,373,668 14
Receipts during fiscal year ending November 30, 1866		5,829,668 54
Total in Treasury for fiscal year ending November 30, 1866		$8,203,336 68
Payments for same period have been		6,462,303 41
Balance in Treasury, December 1, 1866		1,741,033 27
Amount of the public debt as it stood on the first day of December, 1865		$37,476,258 06
Amount reduced at the State Treasury, during the fiscal year ending Nov. 30, 1866, 5 per cent. loan	1,828,553 25	
4½ per cent. loan	25,000 00	
Relief Notes	626 00	
Domestic creditors' certificates	26 05	
		$1,854,205 90
Public debt Dec. 1, 1866		$35,622,052 16
To wit, funded debt:		
6 per cent. loan		$ 400,630 00
5 per cent. loan		32,078,192 59
4½ per cent. loan		213,200 00
6 per cent. loan, military, per act May 15, 1861		2,820,750 00
Unfunded debt, relief notes in circulation		96,625 00
Interest certificates outstanding		13,080 52
Int. certificates unclaimed		4,448 98
Domestic creditors' certificates		110 67
		$35,622,052 16
Assets in Treasury:		
Bonds of Pennsylvania Railroad Company		$ 6,000,000 00
Bonds Philadelphia and Erie Railroad Company		3,500,000 00
Interest on bonds of Philadelphia and Erie Railroad Company		1,225,000 00
Cash in Treasury		1,741,033 27
		13,080,033 27
Liabilities in excess of assets		22,536,018 89
		35,622,052 16
Liabilities in excess of assets, November 30, 1861		$28,148,000 36
Liabilities in excess of assets, November 30, 1866		22,536,018 89
Improvement in Treasury since 1861		$5,612,041 47

The extraordinary expenditures, during the war and since its close, in payments growing out of it by authority of Acts of Assembly, have amounted to upwards of five millions of dollars, which, added to the actual payment of the indebtedness of the State, and money in the Treasury for that purpose, shows the revenues, above the ordinary expenditures, to have amounted to $10,612,000, which would all have been applied to the payment of the debt of the Commonwealth in the last six years. A careful attention to the revenues of the Commonwealth, with such just and prudent changes as may be required in the future, and a wise economy in expenditure, will, in my judgment, ensure the entire payment of the public debt, within the period of fifteen years.

The time fixed for the redemption of $23,108,629 24 of the indebtedness of the Commonwealth having expired, I recommend that provision be made for its redemption, by making a new loan for that purpose, payable at such periods as the prospective revenues will justify.

I recur, with much satisfaction, to the wisdom, prudence and economy of the representatives of the people, in the management of the finances of the Commonwealth, during a period of much embarrassment, uncertainty and distress, and congratulate you and them on the near approach of the entire liquidation of the public debt.

Since my last Annual Message, I have drawn from the Treasury, two thousand dollars of the fund placed in the hands of the Governor for secret service and other extraordinary expenses, which I have expended, in payment of my personal staff, and for other purposes, as heretofore, except two hundred and sixty-three dollars and forty-eight cents, which I have returned into the Treasury.

I present, for your consideration, the amendments to the Constitution of the United States, proposed to the Legislatures of the several States by a resolution of both Houses of Congress, passed on the 16th day of June last. I was glad that it was possible, without delaying the final adoption of these amendments, to ascertain the opinion of our people upon them, at the general election, in October last. By the election of a large majority of members openly favoring and advocating the amendments, that opinion seems to me to have been abundantly expressed. Indeed, the amendments are so moderate and reasonable in their character, that it would have been astonishing if the people had failed to approve them. That every person, born in the United States, and free, whether by birth or manumission, is a citizen of the United States, and that no State has a right to abridge the privileges of citizens of the United States—these are principles which were never seriously doubted anywhere, until after the insane crusade in favor of slavery had been for some time in progress. What is called the decision of the Supreme Court of the United States, in the Dred Scott case, has made it expedient and proper to re-assert these vital principles in an authoritative manner, and this is done in the first clause of the proposed amendments