Miscellaneous.

The Struggle and Triumph.

"Seventeen kreutzers for a morning's work!" exclaimed a pretty but slovenly-dressed young woman, standing at the door of an apartment in a mean-looking house in one of the narrow streets of Vienna, addressing a man of low stature and sallow complexion who had just come in, "And the printer's running after you ever since you went out! Profitless doings for you to spend your time! At eight, the singing-desk of the brothers De la Morel; at ten, Count de Haughwitz's chapel; grand mass eleven; and all this toil for a few kreutzers;"

"What can I do?" said the weary, desponding man.

"Do! Give up the foolish business of music, and take to something that will enable you to live. Did not my father, a hair-dresser, give you shelter when you had only your garret and skylight, and had to lie in bed to write for want of coal? Had he not a right to expect you would dress his daughter as well as she had been used at home and that she would have servants to wait on her, as in her father's house?"

"You should not preach to me, Nanny. Have I not worked till my health has given way? If fortune is inexorable—"

"Fortune! As if fortune did not always wait upon industry in a proper calling. Your patrons admire and applaud, but they will not pay; yet you will drudge away your life in this ungrateful occupation. I tell you, Joseph Haydn, music is not the thing!"

Here a knock was heard at the door; and she with exclamations of impatience flounced away. The unfortunate artist threw himself on a seat, and leaned his head on a table covered with notes of music. So entirely had he yielded himself to despondency, that he did not move, even when the door opened, till the sound of a well-known voice close at his side startled him from his melancholy reverie.

"How now, Haydn! what is the matter, my boy?"

The speaker was an old man, shabbily dressed, but with something striking and even commanding in his noble features. His large, dark flashing eyes, his olive complexion, and the contour of his face bespoke him a native of a sunnier clime than that of Germany. Haydn sprang up and welcomed him with a cordial embrace.

"And when, my dear Porpora, did you return to Vienna?" he asked.

"This morning only; and my first care was to find you out. But how is this? I find you thin, and pale, and gloomy. Where are your spirits?"

"Gone," murmured the composer, and dropped his eyes on the floor. His visitor regarded him with a look of affectionate interest.

In answer to Porpora's enquiries, Haydn told him of the struggles and failures by which he had been led to doubt his genius, till he had succumbed under the crushing hand of poverty.—"I am chained," he concluded bitterly; and, giving way to the anguish of his heart, he burst into tears

Porpora shook his head, and was silent for a few moments. At length he said:

"I must, I see, give you a little of my experience, I was, you know, a pupil of Scarlatti more fortunate than you; for my works procured me almost at once a wide-spread fame. I was called for not only in Venice, but in Vienna and London."

"Ah! yours was a brilliant lot," cried the young composer, looking up with kindling eyes.

"The Saxon court," continued Porpora, "offered me the direction of the chapel and of the theatre at Dresden. Even the princesses received my lessons in short, my success were so great that I awakened the jealousy of Hasse himself. All this you know, and how I returned to London upon the invitation of amateurs in Italian music."

"Where you rivalled Handel!" said Haydn enthusiastically. "Handel, with all his greatness, had no versatility. Your sacred music, Porpora, will live when your theatrical compositions have ceased to enjoy unrivalled popularity."

"My sacred compositions may survive, and carry my name to posterity; for taste in such things is less mutable than in the opera. You see now, dear Haydn, for what I have lived and labored. I was once renowned and wealthy. What did prosperity bring me? Envy, discontent, rivalship, disappointment! Would you know to what period I can look back with self-approbation, with thankfulness? To the toil of early years; to the struggle after an ideal of greatness, goodness and beauty; to the self-forgetfulness that saw only the glorious goal far, far before me; to the undismayed resolve that sought only its attainment. Or at a time still later, when the vision of manhood impure and selfish ambition had faded away, when the soul had shaken off some of her fetters, and roused herself to a perception of the eternal, the perfect, the divine; when it became conscious of the delusive vanity of earthly hopes and earthly excellence, but at the same time awakened to the revelations of that which cannot die!

"You see me now, seventy-three years old, and too poor to command even a single day for the few days that yet remain to me in this world. I have lost the fame I once possessed; I have lost the power to win even a competence by my own labors; but I have not lost my passion for our glorious music, nor enjoyment of the reward she bestows on her votaries; nor my confidence in heaven. And you, at twenty, escape more greatly endowed, to whom the world is open—you despair! Are you worthy to succeed, O man of little faith?"

"My friend, my benefactor!" cried the young artist, clasping his hands with deep emotion.

"Cast away your bonds; cut and rend, if your very flesh is torn in the effort; and, the ground once spurned, you are free. What have you been doing?" and he turned over rapidly the musical notes that lay on the table. "Here, what is this—a symphony? Play it for me, if you please."

"This is excellent, admirable!" cried Porpora, when he rose from the instrument. "When can you finish this? for I must have it at once."

"To-morrow, like," answered the composer more cheerfully.

"To-morrow, then; and you must work to-night. I will order you a physician; he will come to-morrow morning—how your pulse throbs!—and when your work is done you may rest. Adieu for the present." And pressing his young friend's hands, the eccentric but benevolent old man departed, leaving Haydn full of new thoughts, his bosom fired with new zeal to struggle against adverse fortune. In such does the powers of the spiritual champion wrestle with the powers of the abyss, and mightily prevail.

When Haydn, late that night, threw himself on his bed, weary, ill, and exhausted, he had accomplished the first of an order of works that was to endear his name to all succeeding fame.

While the artist lay on a sick bed, a brilliant fete was given by Count Mortzin, and Austrian nobleman of immense wealth and influence, at which the most distinguished individuals in Vienna were present. The musical entertainments given by these luxurious patrons of the arts were at that time and for years after the most splendid in Europe.

When the concert was over Prince Antoine Esterhazy expressed the pleasure he had received, and his obligations to the noble host. "Chief among your magnificent novelties," said he, "is the new symphony, St. Maria. One does not hear every day such music. Who is the composer?"

The Count referred to one of his friends. The answer was, "Joseph Haydn."

"I have heard his quartetoes; he is no common artist. Is he in your service, Count?"

"He has been employed by me."

"With your good leave he shall be transferred to ours; and I shall take care he has no reason to regret the change. Let him be presented to us."

There was murmur among the audience and a movement, but the composer did not appear; and presently word was brought to his highness that the young man on whom he intended to confer so great an honor was detained at home by illness.

"So! Let him be brought to me as soon as he recovers; he shall enter my service. I like his symphony vastly. Your pardon, Count; for we will rob you of your best man." And the great prince, having decided the destiny of a greater than himself, turned to those who surrounded him to speak of other matters.

News of the change in his fortune was brought to Haydn by his friend Porpara; and so renovating was the effect of hope that he was strong enough on the following day to pay his respects to his illustrious patron. His highness was just preparing to ride, but would see the composer; and he was conducted through a splendid suite of rooms to the apartment where the proud head of the Esterhazys deigned to receive an almost nameless artist. The prince, in the array suited to his rank, glanced somewhat carelessly at the low, slight figure that stood before him, and said, as he was presented, "Is this, then, the composer of the music I heard last night?"

"That is he—Joseph Haydn," replied the friend who introduced him.

"So—a Moor! I should judge from his dark complexion. And you write such music? Haydn—I recollect the name; and remember, hearing, too, that you were not well paid for your labors, eh?"

"I have been very unfortunate, your highness—"

"Well, you shall have no reason to complain in my service. My secretary shall fix your appointments; and name whatever else you desire. All of your profession find me liberal. Now then, sir Moor, you may go; and let it be your first care to provide yourself with a new coat, a wig, and buckles and heels to your shoes. I will have you respectable in appearance as well as talentes; so let me have no more of shabby professors. And do your best, my little dusky, to relieve your olive with a shade of the ruddy. Such spindle masters would be a walking discredit to our larder, which is truly a spendthrift one."

So saying, with a laugh, the haughty nobleman dismissed his new dependent. The artist chaffed not at the imperious tone of patronage; for he did not yet feel the superiority of his own vocation. It was the bondage time of genius; the wings were not yet grown which were to bear his spirit up, when it brooded over a new world.

The life which Haydn led in the service of Prince Esterhazy, to which service he was permanently attached by Nicholas, the successor of Antoine, in the quality of chapel masters, was one so easy that it might have proved fatal to an artist more inclined to luxury and pleasure, or less devoted to his art. Now, for the first time, relieved from the care of the future, he was enabled to yield to the impulse of his genius, and create works which gradually extended his fame over all the countries of Europe.

On the evening of a day in the beginning of April, 1869, all the lovers of art in Vienna were assembled in the theatre to witness the performance of the oratorio of "The Creation." The entertainment had been given in honor of the composer of the illustrious Haydn—by his numerous friends and admirers. He had been enticed from Gumpendorf, his retreat in the suburbs, the cottage surrounded by a little garden which he had purchased after his retirement from the Esterhazy service, and where he was spending the last years of his life. Three hundred musicians assisted at the performance. The entire audience was greeted with rapturous applause the white-haired man, who, led forward by the most distinguished nobles in the city, was conducted to the place of honor. There, seated with princesses at his right hand, beauty smiling upon him, the centre of nobility, the idol of genius, admired of all, the object of the acclamations of thousands—who would not have said that Haydn had reached the summit of human greatness, had more than realized the proudest visions of his youth? His serene countenance, however, showed that prosperity had not overcome him, but that amid the smiles of fortune he had not forgotten the true excellence of man.

"I can see plainly," remarked one of Haydn's friends whom we will call Manuel, "that he will write no more."

"He has done enough, and now we are ready for the farewell of Haydn," said another.

"The farewell?"

"Did you never hear the story? I have heard him tell it often myself. It concerns one of his most celebrated symphonies. The occasion was this: Among the musicians attached to the service of Prince Esterhazy, were several who, during his sojourn upon his estates, were obliged to leave their wives at Vienna. At one time his highness prolonged his stay at Esterhazy estate considerably beyond the usual period. The disconsolate husbands entreated Haydn to become the interpreter of their wishes. Thus the idea came to him of composing a symphony in which each instrument ceased, one after another.—He added at the close of every part the direction, 'Here the light is extinguished.' Each musician, in turn, rose, put out his candle, rolled up his music, and went away. The pantomime had the desired effect; the next morning the Prince gave orders for their return to the capital.

"He used to tell us a somewhat similar story of the origin of his Turkish or military symphony. You know the high appreciation he met with in his visits to England; but notwithstanding the praise and homage he received, he could not prevent the enthusiastic audience from falling asleep during the performance of his compositions. It occurred to him to devise some kind of ingenious revenge. In this piece, while the current is gliding softly, and slumber beginning to steal over the senses of his influence, a sudden and unexpected burst of martial music, tremendous as a thunder-peal, startles the surprised sleepers into active attention. I would have liked to see the lethargic listeners, with their eyes and mouths thrown open by such an unlooked-for shock!"

A stop was suddenly put to the conversation by the commencement of the performance. "The Creation, the first of Haydn's oratorios, was regarded as his greatest work, and had often elicited the most heartfelt applause. Now that the aged and honored composer was present, probably for the last time, to hear it, an emotion too deep for utterance seemed to pervade the vast audience. It seemed as if every eye in the assembly were fixed on the calm, noble face of the venerable artist, as if every heart beat with love for him. Then came, like a succession of heavenly melodies, the music of "The Creation," and the listeners felt as if transported back to the infancy of the world. At the words, "Let there be light, and there was light," when all the instruments united in one full burst of gorgeous harmony, emotion seemed to shake the whole frame of the aged artist. His pale face crimsoned; his bosom heaved convulsively; he raised his eyes streaming toward heaven, and lifting upward his trembling hands, exclaimed, in a voice audible in the pause of the music, "Not unto me—not unto me—but unto thy name be all the glory, O Lord!"

From this moment Haydn lost the calmness and serenity that had marked the expression of his countenance. The very depths of his heart had been stirred, and ill could his wasted strength sustain the tide of feeling. When the superb chorus at the close of the second part announces the completion of the work of creation, he could bear the excitement no longer. Assisted by the prince's physician, and several friends, he was carried from the theatre, pausing to give one last look of gratitude, expressed in his tearful eyes, to the orchestra who had so nobly executed his conception, and followed by the lengthened plaudits of the spectators, who felt that they were never to look upon his face again.

Some weeks after this occurrence, his friend Manuel, who had sent to inquire after his health, received from him a card on which he had written, to notes of music the words, "Meine kraft ist dahin," "My strength is gone." Haydn was in the habit of sending about these cards, but his increased feebleness was evident in the handwriting of this; and Manuel lost no time in hastening to him. There, in his quiet cottage, around which rolled the thunders of war, terrifying others but not him, sat the venerable composer. His desk stood on one side, on the other his piano; he smiled, and held out his to greet his friend.

"Many a time," he murmured, "you have cheered my solitude, and now you have come to see the old man die."

"Speak not thus, my dear friend," cried Manuel, grieved to the heart; "you will recover."

"Not here," answered Haydn, and pointed upward.

He then made a sign to one of his attendants to open the desk and bring him a roll of papers. From these he took one and gave it to his friend. It was inscribed in his own hand; "Catalogue of all my musical compositions, which I can remember, from my eighteenth year. Vienna, 4th December, 1805." Manuel, as he read it understood the mute pressure of his friend's hand, and sighed deeply. That hand would never trace another line.

"Better thus," said Haydn softly, than a lingering old age of care, disease, perhaps of poverty. No, I am happy. I have lived not in vain. I have accomplished my destiny; I have done good. I am ready for thy call, O Master!"

His spiritual guide and adviser was with him the next hour, and administered the last consolations of religion.—The aged man was wrapped in devotion. At last he asked to be supported to his piano; it was opened, and as his trembling fingers touched the keys, an expression or rapture was kindled in his eyes. The music that answered his touch seemed the music of inspiration. But it gradually faded away; the flush gave way to a deathly pallor; and while his fingers still rested on the keys, he sank back into the arms of his friend, and gently breathed out his parting spirit. It passed as in a happy strain of melancholy!

Prince Esterhazy did honor to the memory of his departed friend by the pageant of funeral ceremonies. His remains were transported to Elsenstadt, in Hungary, and placed in the Franciscan vault. The prince also purchased, at a high price, all his books and manuscripts, and the numerous medals he had obtained. But his fame belongs to the world; and in all hearts sensible to the music of truth and nature is consecrated the memory of Haydn.

Solar Wonders.

Vast Mountains of Fire Seen on the Sun's Surface.

Astronomers have been revealing so many wonders in the vast globe which rules the planetary scheme, that we cannot yet hope to see the startling results of their researches co-ordinated into a consistent whole. On every hand new marvels are being brought to light.—And one time, Mr. Lockyer surprises us by exhibiting the amazing velocities with which the solar storms rage across the blazing surface of our luminary.—At another, the energetic astronomer who presides over the Roman Observatory tells us of water within the fierce tumult of the solar spots.

The Kew observers track the stranger influences of the planets on the solar atmosphere, watching not only the great tide of spots which sweeps in the ten-year period over the solar storm-zones, and then leaves our sun clear from speck or stain, but also the ripples of spot-formation which come in shorter periods, and seem inextricably blended to ordinary observers with the great periodic disturbances. Lastly, Lockyer, Huggins, Rollner, and Secchi describe startlingly changes of form which pass over tongues of flame, projecting thousands of miles from the solar surface.

We have before us as we write a series of colored prominence-pictures taken by Dr. Zollner, the eminent photometrician. It is impossible to contemplate these strange figures without a sense of the magnificence of the problem which the sun presents to astronomers. Here are vast entities—flames, if we will, but flames unlike all those with which we are familiar. And these vast tongues of fire assume forms which speak to us of the action of forces of the utmost violence and intensity.—The very aspect of these objects at once teaches this, but it is the rapid changes of place and of figure to which the spots are subjected that are most significant on this point. Here is a vast cone-shaped flame, with a mushroom-shaped form of enormous proportions, the whole object standing 16,000 or 17,000 miles from the sun's surface. In the one figure we see the uprush of lately imprisoned gases, in outspreading head the sudden diminution of pressure as these gases reach the rarer upper atmosphere. The entire object is regarded from this object to a series of six pictures placed beside it, and we see the solar forces in action. First, there is a vast flame, some 18,000 miles high, bowed towards the right, as though some fierce wind were blowing upon it. It extends in this direction some four or five thousand miles. The next picture represents the same object ten minutes later. The figure of the prominence has wholly changed. It is now a globe-shaped mass, standing on a narrow stalk of light above a row of flame hillocks. It has bowed towards the left, so that in those short minutes the whole mass of the flame has swept thousands of miles away from its former position. Only two minutes later, and again a complete change of appearance. The stalk and the flame hillocks have vanished, and the globe-shaped mass has become elongated. Three minutes later, the shape of the prominence has altered so completely that one can hardly recognize it for the same.—The stalk is again visible, but the upper mass is bowed down on the right so that the whole figure resembles a gigantic A, without the cross-bar, and with the down-stroke abnormally thick. This great A is some 20,000 miles in height, and the whole mass of our earth might be bowled between its legs without touching them! Four minutes pass, and again the figure has changed. The flame-hillocks reappear, the down-stroke of the A begins to raise itself from the sun's surface. Lastly, after yet another interval of four minutes, the figure of the prominence has lost all resemblance to an A, and may be likened to a camel's head looking towards the right. The whole series of changes has occupied but twenty-three minutes, yet the flame exceeded our earth in volume tenfold at the least. But Mr. Lockyer has recorded an instance of a yet more marvellous nature. A vast prominence extending seventy or eighty thousand miles from the sun's surface vanished altogether in ten minutes. The very way in which Zollner's drawings were taken savours of the marvellous. We have spoken of them as colored. They are ruby-red, and so the prominences appeared to the astronomer. The real light of the prominences is not ruby-red, however, but rose-colored, with faint indications of pink, or even bluish tints. The fact is, that by the new method of observation, the image of a prominence is formed by only a certain part of its light. We may say that image of several colored images of the same prominence, the astronomer selects one only for examination.

The explanation of this is worth considering, as it involves the essence of the method by which the prominences are seen at all. When we analyze light with a simple prism as Newton did, we get instead of a round spot of white—that is, mixed light—a row of overlapping spots of different color. It was only when, instead of a round spot, a fine line of white light was analyzed, that time, to hear it, an emotion too deep for utterance seemed to pervade the vast audience. It seemed as if every eye in the assembly were fixed on the calm, noble face of the venerable artist, as if every heart beat with love for him. Then came, like a succession of heavenly melodies, the music of "The Creation," and the listeners felt as if transported back to the infancy of the world. At the words, "Let there be light, and there was light," when all the instruments united in one full burst of gorgeous harmony, emotion seemed to shake the whole frame of the aged artist. His pale face crimsoned; his bosom heaved convulsively; he raised his eyes streaming toward heaven, and lifting upward his trembling hands, exclaimed, in a voice audible in the pause of the music, "Not unto me—not unto me—but unto thy name be all the glory, O Lord!"

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The State Lands.

Report of the Surveyor General—Pennsylvania Land Patents—Payment of Deferred Claims.

General Jacob M. Campbell has just made to Governor Geary the annual report of the Surveyor General's Office. We present such parts of it as are of general interest:

During six years, embracing the period since the passage of the act of 20th of May, 1864, the records show that four thousand six hundred and thirty (4,630) tracts of land have been patented, and that the sum of two hundred and twenty-nine thousand five hundred and forty dollars and six cents ($229,540 06) have been paid into the State Treasury through this Department as against twelve hundred and eighteen tracts patented and sixty-eight thousand seven hundred and sixty-three dollars and fifty-seven cents ($68,763 57) paid in during the six years preceeding 1864. This augurs well for the present system of collecting these accounts, for if the bare publication of the law has brought about so much activity on the subject of patenting lands, it is but reasonable to expect that the lien dockets, which bring the matter home to the people, as they do, by showing what tracts are unpatented will cause the great body of owners of unpatented lands to liquidate the amounts due the State.

The act of 8th April, 1869, which restrains the Attorney General from proceeding to collect the liens under the seventh section of the act of 20th May, 1864, for one year from the date at which the "county land lien dockets" are forwarded to the counties, respectively, was eminently just and proper, because it gives those interested ample time to prepare their cases, and send in their applications and receive their patents, without incurring the additional cost that a suit in the Courts of Dauphin county would impose upon them. It is not thought that it would be to the best interest of either the State or the debtor to extend the time thus limited.

Now that the lands have appreciated in value to such an extent that the original price of them, even where the whole of it remains unpaid and the proportion of such cases is the whole number of liens is very small), is scarcely an item when compared with their present value, there can be no reason, either in equity or public policy, why payment should not be made and the titles fully completed. Here our manifest interest lies, difference between the leniency of the State towards those owing her on account of lands, and the rigorous collection of claims against other defaulting debtors!

Many additional reasons might be adduced why these long deferred claims should be settled, not the least of which is the necessity and cost of maintaining this Department. If the necessary measures should be adopted, and the laws vigorously enforced, I can see no valid reason why all the accounts, of every character, should not be entirely settled in four or five years, this Department, as such, closed, and the building and records, with a sufficient number of clerks to furnish official copies, placed under the control of some other Department of the State Government.

The following regulations relative to issuing patents are published for the information and guidance of owners of unpatented lands:

I. The patent must issue to the actual owner of the land or party holding title under the warrantee, or to the executors, trustees, or heirs and legal representatives of the person in whom the title was vested at death, or to the guardians of minor children of the deceased.

II. Warrantees who remain the owners of the land warranted and surveyed to them, can obtain patents in their own names (if no caveat or other interference intervened) without furnishing any brief or statement of title, upon payment of back purchase money, interest and fees.

III. Executors, trustees, and guardians representing the warrantee, or his heirs, who apply for patents, should produce evidence of their appointment as such.

IV. When the land has passed out of the ownership of the original warrantee, or party who took out the office right, the applicant for patent will be required to furnish evidence of ownership.

V. The presence of land as a part of a tract of land surveyed in pursuance of any given warrant, desiring to have a patent in his own name can obtain it by having the county surveyor make return of survey of such part. In making the survey the county surveyor should, besides giving the courses and distances and quantity of acres in the particular part, indicate the whole of the original tract by dotted lines. The applicant will only be required to pay his proportion of the whole amount due on the tract, with fees. Evidence of ownership to accompany application.

VI When an unpatented original tract has been sold and subdivided, the several present owners may unite in an application for patent and statement of title, and upon payment of amount due, with patent and other fees, a patent will issue to them, the said applicants, their heirs and assigns according to their respective rights and interests, without setting forth the particular interest of each.

VII. In cases where it is difficult to submit the evidence of title required by this office in order to obtain a patent, any one or more of the owners of any unpatented tract can, through this Department, discharge the lien against said tract by the payment of the purchase money, interest and fees shown to be due by the land lien docket, and the interest since accrued, and a patent can at any time afterwards issue to those entitled to it upon proof of ownership.

VIII. The accounts in the lien docket are calculated to June 1, 1868. If to the amount due, as shown in its proper column, there be added the interest accruing from June 1, 1868, the date of forwarding the docket to the Prothonotary at the rate given in the column of rate per cent. of interest, and on this sum, including the fees (or when fees only are due), interest be calculated at the rate of six per cent. from the time of forwarding the docket until the date of the application for patent, it will give the amount required to procure a patent.

A statement of the amount due on any particular tract or tracts, or any information in relation thereto, will be promptly furnished on application to this office.

The present price of all vacant and unimproved land is now at the rate of £10 (26 66⅔) per hundred acres, except the following:

Lands lying north and west of the rivers Ohio and Allegheny, and Conewango creek, $20 per hundred acres.

Reserved tracts near Erie, Waterford, etc., price fixed by commission.

Lands improved agreeably to the act of the 3d of April, 1792, 50s. ($6 66⅔), and £5 (13 33⅓) per hundred acres.

Lands held by Virginia warrants in the southwestern part of the State—these warrants show the terms. (Lands were taken under Virginia warrants as low as 10s. per hundred acres.)

It is the practice of the Land Office to charge for the excess of land above ten per cent. on fifty shilling warrants at the rate of £10 per hundred acres.

Ancient Prohibitory Laws In Connecticut.

The Hartford *Courant* exhumes the annexed law, which it says was passed by a "general court" which sat in that city in 1664:

For inasmuch as it is observed, that many abuses are crept in and committed, by frequent taking of tobacko:

It is ordered by the authority of this courte, that no person under the age 21 years, nor any other that hath not already accustomed himselfe to the use thereof, shall take any tobacko until hee hath brought a certificate under the hands of some who are approved for knowledge and skill in phisick, that it is usefule for him, and also, that hee hath received a lycense from the court for the same. And for the regulating of those who either by their former taking it, have to their own apprehensions, made it necessary for them or upon due advice, are pursuaded to the use thereof.

It is ordered, That no man within this colonye, after the publication hereof, shall take any tobacko, publiquely, in the street, highwayes, or any barns, yards, or upon training dayes, in any open places, under the penalty of six pence for each offence against this order, in any the perticulars thereof, to bee paid without gainesaying upon conviction, by the testimony of one witness, that is without just exception, before any one magistrate. And the constables in the severall townes are required to make presentment to each perticular courte of such as they doe understand can evict to be transgressors of this order.

The Minnesota Legislature met yesterday, and Governor Marshall's message was read. The Governor reports the funded State debt at $350,000, and said he had communicated with the General government in regard to the danger of an Indian raid upon the frontier settlements. After the reading of this message, the new State officers were installed, and Governor Austin delivered his inaugural. He said there were 783 miles of completed railroad in the State, against 315 miles on January 1, 1867. He also recomended action in view of the danger of an Indian raid.

Chinese Currency.

The antiquity of the Chinese Commercial System.

The Hong Kong correspondent of the Cincinnati *Commercial* writes:

In finance, and all the machinery of trade by means of letters of credit and bills of exchange, both foreign and domestic, the Chinese have nothing to learn from the Western nations. Among them those commercial instruments have been in use from an antiquary without date. They are, however, ignorant of the protest. They regard the indorsement of a bill as an unconditional undertaking, requiring no exactness as to demand and notice of non-payment; consequently, protest is not needed to fix liability. They are a "hard money" people. Their currency is metallic. Silver is their standard of value, and the Mexican dollar is the recognized exponent. Nevertheless, if weight and purity be correct, coinage is not essential. While silver in any shape, coined or uncoined, is money, gold in no shape is money. It is, like lead, simply a commodity, the value of which is not fixed and fluctuating. The nominal measure of value is the tael; but this, like the British pound sterling, has no representative in circulation. The Chinese tael, as a unit of measure, has, however, advantages over the British pound in this, that the tael is divisible fractionally by a decimal ratio, while the pound is divided arbitrarily.

The statement that they are a hard money people is true merely of the government, and it must not be accepted as stating that the Chinese people are ignorant of or opposed to a mixed currency derived from banking system of their own divising. On the contrary, bills of banks in good standing circulate as freely among the Chinese as do greenbacks among the Americans.—Banking systems are not novelties in China. The rudiments of banking and paper money are traceable among the Chinese back to a period older than the Christian era. In the year 119, B. C., an Emperor of the Hahn dynasty raised revenue by the issue of a currency called phee-phee—"value in skins"—which were bills for circulation, handsomely embroidered and plated, made of skins of certain white deer taken in the Emperor's park, and which by royal degree were issued and stamped at about sixty dollars' value.

It was not, however, till a thousand years later, that paper money became a currency common in China. And it is wonderful to note the general similarity between the financial expedients devised by the Chinese centuries before America was discovered and the system devised by the Americans themselves within the last half century. Nine hundred years ago, A. D. 960, the founder of the renowned Soung dynasty established a government bank of "deposit, count and deposit." Under this system provision was made whereby merchants and capitalists were permitted to deposit coin and certain kinds of merchandise in the Imperial Treasury, receiving therefor certificates, called piantisian—"convenient money." These certificates, being thus secured by deposits of property (not "public stocks") were accepted by the people as a currency, and obtained general circulation throughout the Empire. The government bank of discount and deposit continued for more than one hundred years in successful operation, and the circulation reached to about three millions of silver ounces—an enormous sum as the world then was.

During this time individuals, seeing the success of this institution under Government control, organized an association for conducting banking business on these same principles, received deposits and issued their bills, called Kiao-tsu, "exchanges." This was their "individual liability" system the on the principle of "free banking." It was directed, by sixteen of the richest houses in the Empire, and its bills were largely circulated. But the evils of the system were not wanting then, as they have not been wanting since. The bank made excessive issues. The security proved insufficient. The "individual liability" bank failed, and much litigation and public distress ensued.

Seeing the mischief growing out of this "wild cat" mode of banking, the Emperor abrogated the right in individuals to issue bills of credit to circulate as money, reserving to the Government the prerogative of supplying to the people the currency required. He took measures accordingly, and established a bank of issue at Vinchan, the notes of which were called Kiantaz, "changelings." This was their "National Bank" system, and its circulation came to represent two and a half millions of silver ounces.

Finding that the banking system promoted public convenience, and the bills were acceptable throughout the Empire, the Government deemed it advisable to establish other banks in different provinces, under local directories. This was their "State Bank" system. The evils inherent to the system became conspicuous. The banks being provincial, the circulation of their issues became local, so that bills issued in one province were not current in another.

In A. D. 1160, to meet extraordinary military expenditure, the Commissioners of the Revenue were directed to issue bills in circulation founded on the Imperial revenues and customs. These bills were made receivable for all public dues of the empire. This was their "legal-tender" currency. In six years an amount of these bills, representing about forty-four millions of silver ounces, were issued. China was, of course, deeply in debt; she had probably a war of "secession." Her "legal-tender currency" depreciated, leading to a wonderful enhancement of prices for all commodities under this immense inflation of her paper.

Something over a hundred years later, in A. D., 1287, when the Mongols, under Kublahi-Kunh, became masters of China, the issue of paper money was almost unrestrained, and it consequently depreciated almost to worthlessness.

The Manchus, the present rulers of China, unlike their Mongolian prototypes, seem to have been from the beginning a hard-money dynasty. They have never attempted the issue of paper currency. There is, nevertheless paper money, issued by private bankers among the Chinese, in circulation among them at the present time.

The Japanese have also long had their paper money, called hanii-zeni. Its use there dates back to about A. D. 1200. It has never been issued there to any excess, so as to drive out of use their common coin, and has consequently always maintained its credit unimpaired.

To Store Celery for the Winter.

If frost or water reaches the tops, the leaves and stalks will decay. Select a dry day, when the earth is not wet, and make a ridge of the soil, as high as your celery stalks are long—say eighteen inches or two feet in height, pointed at the top. Now dig up your celery taking great care not to shake the dirt from the roots, and place the heads of the celery on both sides of the ridge, roots up, heads down, pack them closely together the whole length of the ridge, and cover the stalks and roots with dry earth. Now place another layer of celery, then a covering of earth, and so continue until all are buried. Cover the whole with earth to the depth of eighteen inches or two feet. Before the snow falls deep, place hemlock boughs, straw or leaves thickly over the whole—the former being the most frost-proof.—Three tiers deep is enough for one ridge. Celery will keep in this manner fresh and clean. Some prefer to cover the stalks with dried leaves before the earth is put on, thinking thereby they prevent "rusting."

A Double Man.

All the stories told of the Siamese twins hardly equal this of the Scotch double man, of whom the following account is given by the Rerum Scotiarum Historia:

During the reign of James III, of Scotland, and at his court, there lived a man double above the waist and single below that region. The King caused him to be carefully brought up. He rapidly acquired a knowledge of music, the two heads learned several languages, they debated together, and the two upper halves occasionally fought. They lived generally, however, in the greatest harmony. When the lower part of the body was tickled, the two individuals felt it together, but when, on the other hand, one of other individuals touched, he alone felt the fact. This monstrous being died at the age of 28 years. One of the bodies died several days before the other.

A despatch from New Orleans, to the War Department, announces the death, by congestion of the lungs, of General Jos. A. Mower, commanding in Louisiana.

A Salt Lake despatch says the excitement among the Mormons caused by the schism and proposed Congressional legislation against polygamy continues. Brigham Young and his newspaper severely denounce Mr. Cullom's Utah bill.

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LEGAL NOTICES.

ESTATE OF A. LIGHTNER HENDERSON, late of Salisbury twp., dec'd.—Letters of Administration on said estate having been granted to the undersigned, all persons indebted thereto are requested to make immediate payment, and those having claims or demands against the same will present them for payment to the undersigned, residing in said township.
MARGARET ANN HENDERSON,
jan5-6tw-1 Administratrix.

ASSIGNED ESTATE OF BENJAMIN Harnish (Miller) and Wife.—The undersigned Auditor, appointed by the Court of Common Pleas of Lancaster county, Pa., to distribute the balance remaining in the hands of David W. Harnish and Samuel Hess, Assignees, to and among those legally entitled to the same, will attend for that purpose on THURSDAY, the 13th of JANUARY, 1870, at 2 o'clock in the afternoon, in the Library Room of the Court House, in the City of Lancaster, Pa., where all persons interested in said distribution may attend.
W. CARPENTER,
d22-4tw51 Auditor.

ESTATE OF JOHN ECHTERNACH, late of Paradise township, dec'd.—Letters of Administration on said estate having been granted to the undersigned, all persons indebted thereto, are requested to make immediate payment, and those having claims or demands against the same, will present them without delay for settlement to the undersigned, residing in said township.
JOSEPH P. ECHTERNACH,
DANIEL W. ECHTERNACH,
Paradise township.
JOHN F. ECHTERNACH,
East Lampeter township,
d15-6tw50 Administrators.

ACCOUNTS OF TRUSTEES, &c.—The accounts of the following named estates will be presented for confirmation on MONDAY, JANUARY 24, 1870:
John Musselman's Estate, H. B. Becker, et al., Assignees.
Jacob Wenger's Estate, John Geo. Ernst, Trustee.
Moses Nolt and Wife's Estate, Michael Nolt, Trustee.
Albert Reddig and Wife's Estate, Cyrus Ream, et al., Assignees.
W. D. STAUFFER,
Prothonotary.
Prothonotary's Office, Dec. 27, 1869. 4tw

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Gaiters of all kinds and sizes, for Men and Children, which he will sell at the lowest cash prices. Having a long experience in the business, he hopes to be able to satisfy the wishes of his fellow-citizens who may favor him with a call.

After four years services in the army he has returned to civil life and hopes by strict attention to business to merit a share of public patronage.

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