ART LECTURE.

Delivered Before the School of Design by Mr. A. C. Heaton, March 29, 1868.

LEARNING TO SEE.

All of us who are interested in Art talk a great deal about how to draw, how to shade and how to color, while we almost entirely forget a very important preliminary—that of learning how to see.

In reflecting upon painting, we will become more and more convinced that this is the all-powerful requisite to which the hand under long disciplining continues; that it is the conscious inability to see accurately which makes so labor vainly over our work, laboring and adding on, changing, erasing, scraping and starting again in despair or accepting, resting satisfied with the negligence and slamming out hand for the negligence of our ignorant eyes.

The best method of execution is the simplest; and if we can do it, we should do it, and if we can not do it, we should devote a long half of its difficulties. Let us then devote a few moments to learning how to see.

While indented to no one of our five senses more than to that of sight, it is, perhaps, the least cultivated. We enjoy the attractions of sunshine and shadow; of flower garden and autumn-tinted wood; we are happy in watching the genial faces of friends about us; we learn the general appearance of *objects* around us; and, while admiring some, and neither others enough to keep out of their way. We make our eyes labor on over pages and rows of familiar little characters, and that is all we do with them.

Now, if we would ourselves able to draw without special cultivation of this sense of sight, we would realize practically very soon that we could not spoke a given note with certainty in singing, or a given note on the violin, or a given note on the piano, thus showing that hearing distinguishes sounds, and that hearing should be and tonal were as many a professed judge of We should resemble many a professed judge of wine, who can only give a certified opinion when he sees the label on the bottle. Nothing is more commoning of what we much needs learn in future than a sensitiveness to what we have had long the time we have occupied in learning to see, modified way that we now do. An infant, whose sight is as new to him as anything else, reaches out very incorrectly for the sun, moon, or any attractive object quite out of distance, and is apparently mystified at not attaining it. And, with every succeeding day of its existence, he is experimenting with all his senses, and not trusting one of them will he has a correct knowledge from the whole. He sees a block, but does not know whether it is compressible or not until he feels it. He sees an orange and receives his first idea of a solid or globe upon grasping it into his hands, when he generally finds the idea existed to hold. So his investigations continue, and he learns that he understands at a glance what the forms of most objects are only from many previous sentences. He finds at the difficulties of the infant in seeing, and forgets how they are resolved for us at the sight of an entirely new object. Every one, at intervals, in turning the corner of a street, entering the door of a museum, or going through a manufactory, sees something quite new and incomprehensible, and does he or she not then return in habit to the ways of childhood? Does the person not endeavor to get closer to the object, to walk around it, to see it from every possible direction, and only thus assure himself of its actual form? We do all this to ascertain correct, to get a general idea of objects about us, and having done so, are indifferent to further knowledge until Art increases our interest and opens to us a world of beauties which were before unknown.

We generalize, and are often satisfied at proportion and details. Distance lends enchantment to the face; his foot half as long as the distance from his knee to the ground; his extended arms equal his height; it is but little over a span from the elbow to the wrist, a hand's breadth between the ears to the lip is as long; as a four barrel is high. We can think of many facts of this kind which we indeed upon testing it first hearing, and others continually discover themselves. There are continual proofs of how inaccurate our ideas of matter, and when so in matter proportion, what shall we think of the difficulties which distance or the perspective of objects occasions? Very few can judge with any certainty of the width of a house or street, or the measure of space between themselves and any given point or object. If they view an object at an angle, the retreating side will appear much wider than it actually is found to be. These things prove how we are poorly educated our eyes in themselves cannot tell us how much they rely upon the understanding perfected by actual investigation, and measurement. We are taught in lad mathematics as the basis of our knowledge, and rightly so, but we are too late the child of science, however great the influence of her guardian, Fancy, may be.

Before going through some practical exercises, I would refer to a difficulty which may surprise you as much as the subject of my remarks, and this is the difficulty which results from having two eyes. We should some of us care to sacrifice an eye permanently in the interests of Art, and yet I hope to show that the possession of two in learning to draw gives us much trouble. Years ago people were puzzled by the fact that no matter how accurately a group of objects were painted, it appeared deceived at the first glance, would, upon a second, be aware of the unreality of what he saw. They did not think then what we, most of us, now know, that every one owning two good eyes, has two distinct and slightly different views of the same scene. The spectator not only sees more of the side of any object with one eye than with the other, but he sees more of the background of the object which the eye considers it. Nothing makes this more evident than the examination of a stereoscope view, in which the two pictures are taken from points equal in distance to the separation of the eyes. Consider the two pictures. You will see more of the left side of any object in the picture with your left eye, and the right view (or that of the right eye) the proportion will be reversed. So, if there is a wall to the right of the picture, the left eye will see more of the horizon or distance behind. A tree trunk in the foreground will, in the different pictures, conceal different sections of the hills and the spaces beyond.

These comparisons are very interesting, and make us realize practically how nature has a relief which the skilled artist cannot rival upon a perfectly flat surface.

But shut one eye—see Nature from but one point of view—and she is entirely under the control of art, as far as design is concerned, although, by filling in effect, or color she may possibly evade us. Take but one picture, and the strongest and all the beautiful relief and reality is lost; it becomes hardly more impressive than the production of an experienced artist, on that a person who is only able to see with one eye, which he can no longer detect the existence of. Well, perhaps, we will find in every high effort of art a truthfulness and strength which we have learned to enjoy the enjoyment of, while our perception of how far imitation differs from truth is no doubt very decent.

We cannot bring the art of painting up to nature; let us, then, take a desperate alternative, and try to design to regard her with one eye. I doubt not that this, although a familiarity, will have the effect of drawing her more closely.

We have now found that our eyes are not to be trusted, intelligence, or collectively, and return to the idea that a knowledge of size and proportion is indispensable to that right understanding of what we wish to see and to imitate. Geometry is the foundation of this knowledge. It deals with the primary forms which are elaborated or diefined in every object that we see, and one can no more attain prominence in art by endeavoring to set aside elementary figures in order to reach their more elegant developments than a builder could, who, with an outside design to imitate, should proceed without finding the simple proportions of his edifice. The mason who makes a study of some beautifully chiselled tomb or pedestal should certainly be able to draw a block accurately, and we may be sure that if a carpenter forms him a box in its first long, two feet wide and three high, his work will be all the more correct.

The carpenter and mason are the geometricians of every-day life, and we have learned more by watching their labors than we may at first imagine. Let us design a simple object to put it more constantly into practice, in thought if not by actual demonstration, and to renew the satisfaction in our own work which we have felt in seeing the results of that accomplished by others, and realize above all that we are in pursuing a different path from those who work with square and plummet, but are only far in advance of them upon the same road. While they are surely perfecting simple forms, let us not be vaguely wandering complex ones. If we suppose our selves capable of ever expressing upon a flat surface elaborate representations, full of grace and beauty, how certain we should be of the simple reality, the correctness of the design, that we all seem can alone sustain a fair superstructure. We should know this truth, then, to recognize it with any diligence. We should understand force in its actual character, that our eyes may not be deceived in its appearance. In an investigation of form, we take it for granted that the designing of simple geometrical figures is well understood, and define three processes as necessary before we arrive at a perfect representation of an object as it appears to the eye:

First—The design of the different faces of an object and its construction, which is called stereographic drawing, or the design of solids on a plane.

Second—"The elevation" of an object, which is termed orthographic design.

Third—The rendering of this orthographic drawing in perspective or zenographic effect.

"In stereographic drawing (I quote from a treatise on painting, by Montabert,) we obtain a knowledge of measures, dimensions, proportions, relations or construction of either the parts of an object, or of it as a whole."

Before going further, I will illustrate what I mean. Let us return to the carpenter's system, and try to understand, as he does, a foot, inch, feet long, 3 high and two wide.—(We are compelled to omit Mr. Heaton's diagrams.—Ed.)

"These designs (to quote again,) serve to make the object positively, and as by analysis, the object that we propose to represent in perspective." "And with these alone we may proceed to represent the object in perspective under any desired aspect." "Remarks show that the means to are able to correct and perfect the object, to create by the imagination and re-unite all the details." "Geometry being the inexhaustible source from which all the arts draw their elements or ideas, he or she who possesses its principles and practice will better know and use those ideas." "Geometry is the rule to form. She will understand better the relations of distances. She will finally express better the measures and relations of the aspect of objects, and consequently the contours and varied appearance of the human figure."

Before going to orthographic design, a glance at stereographic drawing will be interesting, in which we will see that a carpenter can given a very definite idea of the elevation and of an object, and in all its proportions.

Perspective is here thrown entirely out of the question. The box is not drawn as one would actually appear. The elevation is accomplished by perpendicular lines, and in the bias drawing the proportions of some aspects are different, but the truth—the main dimensions are preserved. The measurements are accurate and a notice of this is very interesting in our analysis of what form actually is. We have the proportion of every face as if we stood directly before it. We see all from one point of view, instead of having to go about the object and measure every part. This is a mechanical elevation from the plan, but in coming to orthographic drawing, we will find the elevation is accomplished in a different and more scientific manner. The word orthography signifies the drawing from rectangular and perpendicular to the surface, which receives their projection. So that, while perspective is still ignored, the decrease in the appearance of any turned or inclined object is taken into account. Orthographic drawings, in fact, appear just as the eyes would see them, and wishing to combine profit with pleasure he pursued his journey into the interior of Africa, Asia and Lower Egypt, accumulated an extensive assortment of the most rare and curious animals and also of the latest rifles, and returned home with some of the finest specimens of African and Asiatic elephants, camels and dromedaries, never imported into this country, all of which have been recently purchased by the proprietors of the egregious belonging to Adam Forepaugh.

Mr. Craven being an experienced animal tamer, was deemed the most advisable person to take charge of the menagerie of "Bonnie," as he is the only person who has ever succeeded in conquering and subduing this, the largest specimen of the Asiatic elephant on this continent. To this end, Mr. Craven proceeded on Saturday last, accompanied by a trusty and intrepid animal performer, Mr. James Forepaugh, to Hatboro, accompanied by one or two carpet bags with ropes, hooks and chains, to bring this monarch of the Oriental

words of a poet, begins to understand the noble fancy they express.

All the fascinations of form in nature, associated with effect and color, are thrilling us to their appreciation. Let us learn to see them not vaguely and unintelligibly, "as with a glass darkly," but with a full and clear perception of the truth and beauty of creation on our side, from the butterfly or bird to the fairest face we have ever seen; from the clover-leaf to the liber outline of the distant hills.

The Capture of "Romeo"—A Fearful Conflict with a Ferocious Elephant.

One of the most interesting, exciting and yet hazardous incidents which has occurred for long a day, was the recapture and conquering on Saturday last of the huge Asiatic elephant "Romeo," belonging to Adam Forepaugh's Menagerie, on the farm of James B. Miller, in Hatboro, a small unpretending village, twelve miles from this city, upon which premises he has been quartered during the past winter, together with the white camels, dromedaries, horses and two other elephants belonging to Mr. Forepaugh's great Zoological and Equestrian Combination, which will open in Philadelphia next week.

It will be, no doubt, remembered by the majority of our readers, that this is the same elephant that killed his keeper, Mr. William P. Wilkins, last December, not long after going into winter quarters, the circumstances of which rendered the occurrence at the time quite interesting in this connection.

Mr. Williams was in the habit, with other duties and cares, of washing and scrubbing the elephant every day, and, being fond of the noble animal at the same time being chained firmly by securing both fore feet with a massive iron chain strongly fastened to rings, secured at the bottom of a spacious stall, which is built of solid masonry, of great thickness and strength, upon which rests the weight of a spacious elephant structure. From several circumstances that had occurred a few days previous, such as the annihilation of a pet cat, the knocking down of a camel which happened to come in the way of Mr. Williams, his keeper, was advised to be on his guard, but he paid little or no attention to the supposed precautionary measures, and thus it happened that while he was in the act of procuring a fresh supply of water, with which to fill the tub, his back being turned, the elephant struck him a powerful blow with his trunk, knocking him down upon his face, breaking his spinal column and rendering him instantly insensible.

Immediately the elephant caught him with his trunk, or drew him beneath his fore feet, and with his tusks, knelt upon him with his knees, literally crushing every bone in his body. At this fearful crisis, Mr. Miller and other members of the family, alarmed by the noise and the unfortunate man, came to the rescue, and, by means of pitchforks, succeeded in so far in diverting the attention of the infuriated monster from his prey as to extricate the dying man from his power. Mr. Williams, it is hardly necessary to add, lived but two hours after this, and never being securely chained, he was, of course, unable to do any further mischief, and in this predicament he remained all winter, the keeper being unable to conquer and subdue him. Of course, the animal was fed and watered all the time, he would be harmless enough, but the traveling season for the menagerie approaches, and his fitness to be needed somewhere else, and some means, therefore, must be devised by which he can be subdued and made available for the approaching campaign.

In this country, Mr. Forepaugh was unable to secure the services of his old keeper, Mr. Stuart Craven, who had been in charge of the animal ever since he was imported to America, and for six years since that event, but who, in consequence of ill-health, was advised to travel in Europe, and about eighteen months ago set out for Australia, and washing to combine profit with pleasure he pursued his journey into the interior of Africa, Asia and Lower Egypt, accumulated an extensive assortment of the most rare and curious animals and also of the latest rifles, and returned home with some of the finest specimens of African and Asiatic elephants, camels and dromedaries, never imported into this country, all of which have been recently purchased by the proprietors of the egregious belonging to Adam Forepaugh.

Mr. Craven being an experienced animal tamer, was deemed the most advisable person to take charge of the recapture of "Romeo," as he is the only person who has ever succeeded in conquering and subduing this, the largest specimen of the Asiatic elephant on this continent. To this end, Mr. Craven proceeded on Saturday last, accompanied by a trusty and intrepid animal performer, Mr. James Forepaugh, to Hatboro, accompanied by one or two carpet bags with ropes, hooks and chains, to bring this monarch of the Oriental

RETAIL DRY GOODS.

E. M. NEEDLES & CO.,

1101 Chestnut St.,

Call special attention to their large invoices of

SPRING GOODS,

In new and desirable designs, which they offer at prices that cannot fail to give satisfaction, consisting of

Laces and Lace Goods,
Veils and Veil Material in Colors,
White Goods and Embroideries,
Handkerchiefs, &c., &c.,
Linens and
House-Furnishing Dry Goods,

In Great Variety.

Ladies will find it to their advantage to call and examine our large stock of

Piques and Material for White Waists.

E. M. NEEDLES & CO.

FINANCIAL.

Seven per Cent. Mortgage Bonds

OF THE PENNSYLVANIA AND NEW YORK CANAL AND RAILROAD COMPANY,

Guaranteed, Principal and Interest,

By the Lehigh Valley Railroad.

These Bonds are a portion of $3,000,000 on a road which has cost more $5,000,000, and are fully guaranteed by the Lehigh Valley Railroad, representing about $15,000,000 sets, in every respect.

They offer them for sale at
At 100 they say as much interest as Reading 6's at 95.
At 95 " " " Lehigh Valley 6's at 95.
At 100 " " " North Penna. 7's at 95.

95 and accrued interest from Dec. 1, 1867.

C. & H. BORIE,

3 Merchants' Exchange,

BOWEN & FOX,

13 Merchants' Exchange.

fel7-2m

Seven per cent. First Mtge. Bonds

OF THE

Danville, Hazleton & Wilkesbarre R.R.

FREE FROM ALL TAXES.

This road will connect with the Northern Central Philadelphia and Erie, Lehigh Valley, Lehigh Navigation and Hazleton Railroads, and secure one of the richest sections of the United States.

We offer the entire issue of these Bonds at the very low rate of

95 AND ACCRUED INTEREST.

BOWEN & FOX,

13 Merchants' Exchange.

fel7-2m

OPENING OF PATTERN CLOAKS

AND

Promenade Suits,

Comprising all the latest novelties for

SPRING WEAR,

Thursday, April 2d, 1868.

CURWEN STODDART & BRO.,

419, 452 and 454 North Second Street.

mh31-3t

SELLING OFF CHEAP.

HOUSE-FURNISHING DRY GOODS

AND

LINENS.

WILL SOON OPEN

THE NEW STORE,

1128 Chestnut Street.

JAMES McMULLAN,

Now S. W. cor. Chestnut and Seventh.

feb 25-3m

LADIES CAN SAVE TIME AND MONEY BY CALLING AT A. BIDDLES "TEMPLE OF FASHION," 1204 Chestnut.

LATEST PARISIAN FASHIONS.

Over 500 different TRIMMED PATTERNS, wholesale and retail.

A liberal discount to Dressmakers.

Ladies' Cloaks made to order in every variety.

Also, DRESS and CLOAK TRIMMINGS at wholesale only, DRESS and CLOAK TRIMMINGS at wholesale only.

Ladies' Fashionable and Elegant Fringes, Tassels, Cords, Gimps, Braids, Buttons, Satin Plaits and Piplings, Crape Trimmings, Crapes, Bonnet Silks, Velvets, Ribbons, Flowers, Feathers, Fringed Shawls.

Ladies' and Children's French Corsets and Hoop Skirts.

FINANCIAL.

BANKING HOUSE

OF

JAY COOKE & CO.

112 and 114 So. THIRD ST. PHILAD'A.

Dealers in all Government Securities.

apl1tf

TREASURY DEPARTMENT

OF

PENNSYLVANIA.

HARRISBURG, Dec. 18, 1867.

LOANS

OF THE

COMMONWEALTH OF PENNSYLVANIA, DUE JULY 1st, 1868.

THE FOLLOWING

Loan of July 19, 1839, due July 1, 1868.

Loan of 1841, due July 1, 1868.

Loan of 1842, due July 1, 1868.

Loan of 1845, due July 1, 1868.

Loan of 1846, due July 1, 1868.

Loan of 1847, due July 1, 1868.

Loan of 1849, due July 1, 1868.

Loan of 1850, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Loan of March 27, 1839, due July 1, 1868.

Due July 1st, 1868,

WILL BE REDEEMED WITH INTEREST TO DATE OF PAYMENT ON PRESENTATION AT THE

Office of DE HAVEN & BRO.,

No. 40 South Third St

WE OFFER FOR SALE

FARMERS' AND MECHANICS' NATIONAL BANK

OF

CENTRAL PACIFIC R. R. CO.

At Par, and Back Interest.

There is a very large European demand for these Bonds, and we believe they will ultimately come around, will soon advance at the home and European markets.

The above Bonds pay **Six Per Cent. Interest in Gold, and are a First Mortgage** on a road running about three times their amount, with very large and constantly increasing net revenue.

DE HAVEN & BRO.,

DEALERS IN ALL KINDS OF GOVERNMENT SECURITIES, GOLD, &c.

No. 40 S. Third St.

WE HAVE FOR SALE

NORTH MISSOURI R. R.

FIRST MORTGAGE BONDS,

at a rate which will give the purchaser

Over 9 Per Cent.

On his investment.

BOWEN & FOX,

13 Merchants' Exchange.

mh31-6m

DESIRABLE INVESTMENTS,

Producing Over 7 and 8 per cent. Interest.

LEHIGH NAVIGATION AND RAILROAD FIRST MORTGAGE SIXES, DUE 1884.
FREE FROM ALL TAXES, BONDS SECURED BY ERIE RIGHT AND CLEAR.
ERIE FIRST MORTGAGE SEVENS, DUE 1871.
FIRST PREFERENCE SEVENS.
WICHITA AND SOUTHWESTERN RAILROAD FIRST MORTGAGE SIXES, DUE 1887.
GOLD, CURRENCY AND COUPONS.
COLUMBIA AND NEW BERLIN RAILROAD FIRST MORTGAGE SEVEN PER CENT. BONDS.
Full information furnished on application.

DREXEL & CO.,

34 South Third Street.

NEW YORK STOCKS.

ALL FLUCTUATIONS IN THE

NEW YORK MARKET

Stocks, Gold and Governments,

Constantly furnished on by our New York House.

STOCKS

Bought and Sold on Commission in Philadelphia, New York and Boston.

GOLD

Bought and Sold in large sums and small amounts.

GOVERNMENT SECURITIES

Bought and Sold at New York Prices.

SMITH, RANDOLPH & CO.,

PHILADELPHIA,

2 Nassau St. **16 S. Third St.**

THE DAILY EVENING BULLETIN.—PHILADELPHIA, WEDNESDAY, APRIL 1, 1868.

THE IMPEACHMENT TRIAL.

CLOSE OF YESTERDAY'S PROCEEDINGS.

Walter A. Burleigh sworn on behalf of the managers.

Direct examination by Mr. BUTLER.—Q. What is your name and position? A. My name is Walter A. Burleigh, and I am a delegate from Dakota Territory.

Q. Do you know Mr. Thomas, Adjutant-General of the Army? A. I do.

Q. How long have you known him? A. For several years. I don't know how long.

Q. Have you been on terms of intimacy with him? A. Yes, sir.

Q. Has he been at your house since you have been here? A. Yes, sir.

Q. Do you remember on occasion when you had a conversation with Mr. Moorhead about visiting Mr. Stanton's office? A. I do. I proposed to the Secretary of War with Mr. Moorhead on the morning of the 21st of February. I think, last.

Q. Did you accompany him? A. I did.

Q. Where did you go? A. To the office of the Secretary of War.

Q. What was the occasion? A. In the early part of the evening. I mentioned previously the hour.

Q. Had you a conversation with him? A. Yes, sir.

Mr. STANTON.—What is the relevancy of that? What is the object?

Mr. BUTLER.—The object is to show the intent and purpose with which the conversation took place. I understand that on the morning of the 22d, that he went with the intent and purpose of taking possession by force; that he alleged that intent and purpose; that it was discussed at the Cabinet; Mr. Burleigh is with General Moorhead and went to the War Office from the conversation which I expect to prove, on the—after the President of the United States had announced his determination and given his direction to take the War Office, and after he had made a quiet visit down to the office himself, and after he had told Mr. Burleigh that the next day he was going to elephant carry for data and to take possession. I ask the Mr. Stanton.—No matter about that. We object to the testimony.

Mr. BUTLER.—I understand the gentlemen to object to, if you don't know what it is. [Laughter.]

The CHIEF JUSTICE decided the testimony admissible, subject to exception.

Senator DRAKE—I suppose the matter of admitting testimony is a few days previous, and is not for the presiding officer. The question should be submitted, I think, to the Senate, as the presiding officer undertaking to decide the point.

The CHIEF JUSTICE—The Senator from Alabama is of opinion that the Senate should decide upon objections to evidence. If he is inaccurate in that, I will be for the Senate to decide.

Senator DRAKE—I appeal from the decision of the Chair, and request the Senate to decide the point.

Senator FOWLER asked that the question be stated.

The Chief Justice stated the question submitted to the Senate that in his judgment it is his duty to decide on objections to evidence, and he has done so, and that if any Senator desires that the question shall be taken upon it he will do it. He has done it in all cases. As he is aware, this is the uniform course of proceeding in all courts and tribunals.

Senator DRAKE—My position, Mr. President, is that there is no power in this court, or the Senate, sitting upon the trial of an impeachment, that gives this tribunal any power of decision upon the question of the admissibility of evidence. If he is inaccurate in that, I ask the Senate to decide the question.

Senator DRAKE—I appeal from the decision of the Chair, and request the Senate to decide it.

Senator FOWLER asked that the question be stated.

The Chief Justice stated the question submitted to the Senate that in his judgment it is his duty to decide on objections to evidence, and he has done so, and that if any Senator desires that the question shall be taken upon it he will do it. He has done it in all cases. As he is aware, this is the uniform course of proceeding in all courts and tribunals.

In this country, in New York, Massachusetts, and to recover the services of his old keeper, Mr. Stuart Craven, who had been in charge of the animal ever since he was imported to America, and for six years since that event, but who, in consequence of ill-health, was advised to travel in Europe, and about eighteen months ago set out for Australia, and washing to combine profit with pleasure he pursued his journey into the interior of Africa, Asia and Lower Egypt, accumulated an extensive assortment of the most rare and curious animals and also of the latest rifles, and returned home with some of the finest specimens of African and Asiatic elephants, camels and dromedaries, never imported into this country, all of which have been recently purchased by the proprietors of the egregious belonging to Adam Forepaugh.

Mr. Craven being an experienced animal tamer, was deemed the most advisable person to take charge of the recapture of "Romeo," as he is the only person who has ever succeeded in conquering and subduing this, the largest specimen of the Asiatic elephant on this continent. To this end, Mr. Craven proceeded on Saturday last, accompanied by a trusty and intrepid animal performer, Mr. James Forepaugh, to Hatboro, accompanied by one or two carpet bags with ropes, hooks and chains, to bring this monarch of the Oriental

WATCHES, JEWELRY, &c.

LEWIS LADOMUS & CO.
DIAMOND DEALERS & JEWELERS,
WATCHES AND JEWELRY REPAIRED,
802 Chestnut St., Philad.

Would invite the attention of purchasers to their large stock of

GENTS' AND LADIES'

WATCHES,

Just received of the finest European makers, Independent Seconds, Hunting and Hunting Repeaters, Gold and Silver Cases. Also, a full line of Diamond Jewelry, Diamond Rings, Pins, Studs, Sleeve Buttons, Ear Rings, Lockets, Chains, Bracelets, Medals, Watches, Clocks, Silver Ware, Gold Silverware of all kinds, including a large assortment of Goods adapted for Presents.

STAR-PAPERS.

MADE OF THE BEST WHITE WAR CHEST rags that have been used for the purpose, most convenient and durable papers for Writing, Printing, Drawing, and all other purposes, combining in the office form competent medical assistance, and the application of Dr. Dixon's Patent Medicated Paper, which is a certain cure for Asthma, Bronchitis, Coughs, Colds, Catarrh, Consumption, Debility, Nervousness, Sleeplessness, &c. Medicated Paper Blankets, Medicated Paper Sheets, Medicated Paper Shirts, Medicated Paper Drawers, Medicated Paper Stockings, Medicated Paper Cap, Medicated Paper Cravat, Medicated Paper Pillows, Medicated Paper Bags, Medicated Paper Tobacco, Medicated Paper Cigars, Medicated Paper Snuff, Medicated Paper Tea, Medicated Paper Medicine Chest, Medicated Paper Medicine Case, Medicated Paper Medicine Vial, Medicated Paper Medicine Spoon, Medicated Paper Medicine Glass, Medicated Paper Medicine Bottle, Medicated Paper Medicine Cork, Medicated Paper Medicine Label, Medicated Paper Medicine Dose, Medicated Paper Medicine Powder, Medicated Paper Medicine Pill, Medicated Paper Medicine Plaster, Medicated Paper Medicine Ointment, Medicated Paper Medicine Liniment, Medicated Paper Medicine Lotion, Medicated Paper Medicine Wash, Medicated Paper Medicine Gargle, Medicated Paper Medicine Injection, Medicated Paper Medicine Enema, Medicated Paper Medicine Suppository, Medicated Paper Medicine Pessary, Medicated Paper Medicine Bougie, Medicated Paper Medicine Sponge, Medicated Paper Medicine Tent, Medicated Paper Medicine Probe, Medicated Paper Medicine Sound, Medicated Paper Medicine Trocar, Medicated Paper Medicine Lancet, Medicated Paper Medicine Scissors, Medicated Paper Medicine Knife, Medicated Paper Medicine Razor, Medicated Paper Medicine Strop, Medicated Paper Medicine Hone, Medicated Paper Medicine Shaving Cup, Medicated Paper Medicine Shaving Brush, Medicated Paper Medicine Shaving Soap, Medicated Paper Medicine Shaving Stick, Medicated Paper Medicine Shaving Powder, Medicated Paper Medicine Shaving Ball, Medicated Paper Medicine Shaving Mirror, Medicated Paper Medicine Shaving Glass, Medicated Paper Medicine Shaving Table, Medicated Paper Medicine Shaving Chair, Medicated Paper Medicine Shaving Room, Medicated Paper Medicine Shaving Shop, Medicated Paper Medicine Shaving Barber, Medicated Paper Medicine Shaving Razor, Medicated Paper Medicine Shaving Strop, Medicated Paper Medicine Shaving