## The Nittsburgh Suzette.

COME BOYS IN BLUE. Come, Boys in Blue, ye brave and true, In Freedom's periled hour, To vote or fight for truth and right, Let traitors feel your power!

Five years ago, to meet the foe A mighty host ye trod, On tented plain, and stormy main, Ye fought for Man and God!

Ye who have bled, think of the dead. Erst fallen by your side! One victory more we now implore, Else all in vain they've died!

Now, by the blood that, like a flood,
From patriot heart and vein,
Then drenched the earth that gave them birth,
Their sacred cause maintain! Though shot, nor shell, nor battle yell,
Proclaim the contest rife,
The syme fell wid, as vengern still,
Maintains the stubborn strife!
—Chicago Tribune.

## BOURBONS AND BONAPARTES. Comedy by Edmond About...A Country Visit or Politics and Fate.

[Dedicated to Garibaldi.] The following little "comedy," treating of the recent visit of the Count of Grogenti a brother of the ex King of Naples, and his wife, the eldest daughter of Queen Isabella of Spain, to the Emperor and Empress of France, has attracted great attention. Its author, Edmond About, is well known as one of the ablest French writers living:

The scene represents a magnificent château, of every imaginable style of architecture. The personaels are: The Master of the House, 60 years of age, well cut mustache, mild expression of countenance; manner perfect, slow gait, weighing carefully his words, and of most refined and courteous bearing. The lady of the house, still young and still beautiful, wearing a costume which recalls that of Marie Antoinette; distinguished appearance and a countenance in which feminine beauty is combined with an air of dignity and a certain firmness of purpose. The Count, a handsome young Italian, his forehead marked by a scar; the Countess, his wife, a young Spanish lady of high birth. Dignitaries, functionaries, embassadors, choirboys (?)

Scene I .- (Count and Countess, as they enter the Park.)
Count—My dear love, these poor people will do their best to receive us, we must not humiliate them too much; for a few hours let us try to forget the superiority of

our noble origin. Countess-Bnt, my dear, it is exasperating to be received by usurp—, by upst—, I mean by strangers come from no one

Count-Of course, I grant you that this château, as indeed, the country and the peo-ple who inhabit it, belong by Divine right o our family. Providence has forgotten

itself; but perhaps He may repair——
Countess (quickly)—That is certain. Sister Patrocinio has promised that to mamma. Count-Of course, but meanwhile, my angel, we are not at home, and we have to do with thin-skinned people who have the power of either helping or injuring us.

Countess-and we are coming to beg Count—Fiel We are coming to find out what they think. It is for that reason you had better not tutoyer the mistress of the

Countess—I have a perfect right to do so. She was born on our estates, and she is my mother's subject. Count-Certainly; but then we are in the

PRESENTATIONS.

The Master of the house-Count, delighted to receive the san of a cordially hated me. — Count—Sire, it is a pleasure to me to remember that you returned the compliment.

The Master—And how is poor Fr. II? Count—Always in the plight to which your Majesty's friends reduced him. Master—L trust my Generals treat him with all the respect due to him. Count-Their aid would be more useful

than all General Dumont's bows. Master-One cannot do everything at a time. Allow me to present my well-be-loved consin, Prince Murat.

Count—Prince, charmed to see the son of the man who dethroned my grandfather.

Prince—Your Royal / Highness will remember that his august ancestor avenged himself right royally. Accept my sincere

homage
Master of the House—You know that
this fat entete still hopes to reign at Naples.
Count—So do I. Clever people are sure to agree.

The Mistress of the House, to the Countess—The Grand Veneur, Prince de la Mos-kowa, son of the illustrious Marshal Ney.

Countess—It is you, Prince, who in 1849 received that famous letter.
Prince of Moskowa—Yes, madam, I had that honor. Countess-Would you believe it? Three

Roman dukes maintained to me that the letter never existed. Your father came to Spain, did he not?
The Prince—Yes, madam. He took the liberty of conquering Gallicia and the Aus-

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turias, from your august grandfather. Countess—I have a faint recollection of something of the sort. Fie, fie, monsieur, how wrong it is to make war upon legiti-

Prince-May it please your royal high ness, the Bourbons paid us out.
Countess—What a child I am! I forgot the end of the story. But you are not of-fended, Monsieur le Grand Veneur? Prince-Comment done, madam ! We are

in the country. SCENE V .- A WALK IN THE APARTMENTS OF THE CHATEAU.

The Master of the House (to the Count)

the master spirit of this century, my beloved Countess (giddily)—It's not bad; but it's not the best thing he did.

not the best thing he did.

[General silence.]

The Count to the Countess—My dear, you must allude to the Treaty of 1808.

Countess—A piece of treachery which— Count-Hush!

Countess-No, I will not say anything. pen, and ink-bottle carefully preserved?

The Master—Yes, madam. It was here the august head of my family nobly abdicated in favor of my poor cousin, Napeleon 11., whom the atrocious House of Austria—11. whom the atrocious House of Austria—12. Court and Courtes Out decreat relations to the august head of about 100 saloons, reckoning all places where drinks are sold. There are eight salout 100 saloons of about 100 pages 100 pen, and ink-bottle carefully preserved? Count aud Countess-Our dearest rela-

Master-I think it would be more pru-Countess—Was my poor cousin left in regularly to and from this city. There is peace in his solitude at Etterheim, where he

taste of this saloon. It was fitted up by a 

my august father.

The Master (in a patronizing tone)-Every one does justice to the virtues of Queen Marie Amelie. The only thing one can reproach her for is having been the mother of an ambitious son, who perpet-ually conspires against the will of the peo-

The Countess---Do you mean the Duke The Count—My cousin on his mother and father's side, for he is son-in-law to my much regretted aunt, the Princess of Sa-

A Courtier—The Duke D'Aûmale is not in question. It was the Duke de Montpensier who was alluded to. Conutess-Oh. I give him up to you.

SCENE VI .-- AT DINNER. A Servant—Poulet à la Marengo. The Count (to a neighbor)—The Mareno is a national dance, is it not? The Lady-Yes, which our army taught the Austrians to dance in 1800. The Count (who fought in the Austrian ranks at Sadowa)—I thank you. He lays

down his his knife and fork.) A Servant (in a loud tone-Bombe à la The Count (startled)-Bomba, my father.

The Count' (tranquillized)—I shall take HYDRAULIC CEMENT. ome. SCENE VII. -THE DEPARTURE.

The Master of the House and the Count walking up and down a Corridor.) The Count-If Southern Italy declares in

favor of her former masters-The Master-Does this evantualite appear to you probable? The Count-At least it is possible. In which case how would France act?
The Master—France would reflect.

The Count—She is ready—so they say.
The Master—I am happy to believe it.
The Count—She could then take the Two Sicilies back from the revolutionists. The Master-Nothing is impossible as re

gards France.
The Count—Would she support our The Master-That would depend on cirumstances.

The Count—And that unfortunate Spain! She is in a difficult position. The Master-So I am informed. The Count-She has enemies abroad. The Master-Do you believe that? The Count-That she has internal ene-

nies I am certain.

The Master-That appears to me the most The Count-Will you allow subversive principles to triumph at your very door? The Pyrenees no longer exists.
The Master—They are not altogether

lone away with. The Count-But if France forsakes us, viat are we to do? The Master-Be guided by future events, and leave as little as possible to chance. The Count-Shall we obtain no succor

from the man whom Providence has made arbitrator of the fate of Europe? The Master—I only speak of what I know, and I do what I can. We are in the country. You understand .- Translated for

## FEARFUL BLASPHEMY.

Fruit of Religious (!) Sensationalism and Transformation Sceues.

The religious sensationists of Water street, played a new card on Monday. It was the opening of Kit Burns' rat pit for a Scene II.—AFFECTIONATE EMBRACES AND prayer meeting. There was a small attendance, with the same display of real or feigned enthusiasm on the part of a few of the conductors. Kit Burns closed his bar for the hour, but was by no means a proper door-keeper, as shown by a conversation between him and a clerical gentleman, who asked:—Pray, sir, are you Mr. Burns?"
Kit—"No, sir; I am not." Clerical gent—
"Can I see him?" Kit—"Yes, sir, he is in there relating his experience. He's on the floor at this moment." Clerical gent "Blessed be God! I must go and hear him." But the most horrible part of the perform ance was the burlesque that followed.
After the meeting had closed, one of the

After the meeting had closed, one of the habitues of the pit came up to the bar, and said:—"Brother Burns, allow me to ask for some of that soul's cordial which thou hast behind that place which the profane call the bar." Kit—You can just go to—," Individual—"What?" Kit—"Go to—. What do you want?" Individual—"Brandy." Kit—"Very well. The brandy was served, and soon there was a much larger attendance outside than was at the meeting. All of a sudden a noise was the meeting. All of a sudden a noise was heard outside, and some one asked what was that, when Mrs. Burns, a rather comely looking matron, exclaimed, "They are killing rats." Entering, one saw in the pit, where a moment before was kneeling the ministers of the gospel, a small bull terrier. Outside, a tall, stout, rough looking individual held a rat by the tail, and sang:—

"Come to Jesus, come to Jesus, come to Jesus, Just now, just now." As the third 'just now' came out he flung in the rat, and immediately the little terrier seized him and he was cead. Another, and another followed, but the hymn was stopped by request. When the slaughter was over, the same individual struck up "Salvation, 'tis a joyful sound, Harmonious to our ears,'

Again they retired to the bar-room, and again the drinking commenced in moderation, when a smart chap exclaimed:—
"Brother Burns, how is it with you?" Kit —I'm going to Jesus." Such was the end of the first day's meeting at Kit Burns'. Of his own sentiments Kit Burns said: "I den't below to the Characteristic Characteristics Characteristi don't belong to the Church, nor do I care about this affair. They can have the dog-pit as long as they pay for it; but I belong to The Master of the House (to the Count)
This humble dwelling dates from Louis
XII.

Count—My ancestor.
Master—These rooms belonged to Louis
XIV.

Count—Grandfather of Philip V., founder of my illustrious dynasty.
Countess—As well as of ours.
The Master (smilling)—Allow me to remark that this colossal edifice is the work of the master aprirt of this century, my beloved

Portiand, Oregon. The Weskly Organian says: There are 4,000 feet of wharf in this city. Of the Nicolson pavement, there is, in length, upwards of 5,000 feet. There are six dwellings now in course of construction, the average cost of which will be over \$5,000. \$200,000 will be expended in the erection of But was there not another act of which this was the scene? Is there not a certain table, and introduction conditions and introduction of the scene o are three steam saw mills, each capable of cutting 50,000 feet of lumber daily. There schools with attendance of about 1,200 pupils. There are ten churches that will seat congregations numbering in all, 5,000 persons. There are eight steamboats that ply-regularly to and from this city. There is The Master (in order to change the con-versation)—I must apologize for the bad world.

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