

**THE PILOT**  
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# The Pilot.

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Professional cards, one year.....	5.00

**The Great  
 AMERICAN TEA COMPANY,**  
 51 Vesey Street, New York;

Since its organization, has created a new era in the  
 history of

**Wholesaling Teas in this Country.**  
 They have introduced their selections of Teas, and  
 are selling them at not over Two Cents (.02 Cents)  
 per pound above Cost, never deviating from the ONE  
 PRICE asked.

Another peculiarity of the company is that their  
 TEA TASTER not only devotes his time to the selec-  
 tion of their Teas as to quality, value, and particu-  
 lar styles for particular localities of country, but he  
 helps the TEA BUYER to choose out of their enormous  
 stock such TEAS as are best adapted to his peculiar  
 wants, and not only this, but points out to him the  
 best bargains. It is easy to see the incalculable ad-  
 vantage a TEA BUYER has in this establishment over  
 all others. If he is no JUDGE of TEA, or the MARKER,  
 if his time is valuable, he has all the benefits of a well  
 organized system of doing business, of an immense  
 capital, of the judgment of a professional Tea Taster,  
 and the knowledge of superior salesmen.

This enables all Tea buyers—no matter if they  
 are thousands of miles from this market—to purchase  
 on as good terms here as the New York mer-  
 chants.

Parties can order Teas and will be served by us  
 as well as though they came themselves, being sure  
 to get original packages, true weights and tares;  
 and the Teas are warranted as represented.

We issue a Price List of the Company's Teas,  
 which will be sent to all who order it, comprising  
**Hyson, Young Hyson, Imperial, Gun-  
 powder, Twankay and Skin.**

**Oolong, Souehong, Orange and Hyson Peko**  
*Japan Tea of every description, colored and uncolored.*

This list has each kind of Tea divided into Four  
 classes, namely: CARGO, FINE, CARGO, FINE,  
 FIRST, that every one may understand from de-  
 scription, and the prices annexed that the Company  
 are determined to undersell the whole Tea trade.

We guarantee to sell all our Teas at not over  
 TWO CENTS (.02 Cents) per pound above cost, be-  
 lieving this to be attractive to the many who have  
 heretofore been paying Enormous Profits.

**Great American Tea Company,**  
**Importers and Jobbers,**  
 Sept. 15, 1863-3m. No. 51 Vesey St., N. Y.

**REWARD!** for a medicine that  
 will cure  
 Coughs, Influenza, Tickling in the Throat,  
 Whooping Cough, or relieve Consumptive Cough,  
 as quick as

**COE'S COUGH BALSAM.**  
 Over Five Thousand Bottles have been sold in its  
 native town, and not a single instance of its failure  
 is known.

We have, in our possession, any quantity of cer-  
 tificates, some of them from **EMINENT PHYSICI-  
 ANS,** who have used it in their practice, and given it  
 the prominence over any other compound.

**It does not Dry up a Cough,**  
 but loosens it, so as to enable the patient to expecto-  
 rate freely. Two or three doses will invariably  
 cure Tickling in the Throat. A half bottle has ef-  
 fectively cured the most stubborn cough, and  
 yet, though it is so sure and speedy in its operation,  
 it is perfectly harmless, being purely vegetable. It  
 is very agreeable to the taste, and may be adminis-  
 tered to children of any age. In cases of **CRUP**  
 we will guarantee a cure, if taken in season.

**No family should be without it.**  
 It is within the reach of all, the price being only  
 25 Cents. And if an investment and thorough  
 trial does not "back up" the above statement, the  
 money will be refunded. We say this knowing its  
 merits, and feel confident that one trial will secure  
 for it a home in every household.

Do not waste away with Coughing, when so small  
 an investment will cure you. It may be had of  
 any respectable Druggist in town, who will furnish  
 you with a circular of genuine certificates of cures  
 it has made.  
**C. G. CLARK & CO.,**  
 Proprietors,  
 New Haven, Ct.

At Wholesale, by  
**Johnston, Holloway & Cowden,**  
 23 North Sixth Street, Philadelphia, Pa.  
 For sale by Druggists in city, county, and every-  
 where  
 (Sept. 29, 1863-3m.)

**J. W. BARR'S**  
**Mammoth Stove**  
**and Tinware Store Room,**  
 A few doors South of the Diamond, Greencastle, Pa.  
 I have just received and have purchased Mr. Nead's  
 entire interest in the Tinning business, wishes  
 to inform the public at large, that he has on hand,  
 at his extensive Stove store,

**COOK, PARLOR AND NINE-PLATE**  
 Stoves. Among them are the Continental, Noble  
 Cook, Commonwealth and Charm which he will sell  
 cheap for cash. The very best quality of.

**Tin, Japaned and Sheet Iron Ware,**  
 in great variety.

**SPOUTING**  
 of the best material, for houses, &c., manufactured  
 and put up at the shortest notice.  
 All are invited to call at this establishment, as the  
 proprietor is confident in rendering satisfaction,  
 both in price and quality of his wares. My price  
 will be low! low! low!  
 Save money by purchasing at headquarters.  
 No. 1. All work warranted.  
 August 25, 1863. **J. W. BARR.**

**WELLS COVERLY, DAVID H. HUTCHISON.**  
**COVERLY & HUTCHISON**  
 have become the Proprietors of the UNITED  
 STATES HOTEL, near the Railroad Depot at HARRIS-  
 BERG, Pa. This popular and commodious  
 Hotel has been newly refitted and furnished through-  
 out its parlors and chambers, and is now ready for  
 the reception of guests.

The traveling public will find the United States  
 Hotel the most convenient, in all particulars of any  
 Hotel in the State Capital, on account of its access  
 to the railroad, being immediately between the two  
 great depots in this city.  
 Harrisburg, August 4, '63-3m.

**GREENCASTLE SEMINARY.**  
**MALE AND FEMALE.**  
 This subscriber will open a Male and Female Semi-  
 nary at Greencastle, on the first Monday of October  
 next. Instruction will be given in all the Branches  
 usually taught in a first class school. MUSIC and  
 other Ornamental Branches will be taught by an ex-  
 perience Female Teacher. A limited number of  
 Pupils will be received into the family of the Prin-  
 cipal, as Boarders. For terms and further informa-  
 tion, address **JOS. S. LOOSE.**  
 Greencastle, Sept. 22, 1862-2m.

[FOR THE PILOT.]  
**THE REBS IN G—;**  
 OR,  
**INCIDENTS OF THE INVASION.**

BY HUDIBRAS.

Dear readers, all recall the day,  
 When Jezkin's men came back this way.  
 D'you mind? They halted; then returned  
 For horses. Where these were they learned  
 From some detested, low-lived knave,  
 Who told, that he his own might save.  
 Well Major H— and Charley S—  
 Were out amongst the hills and pine—  
 Perhaps there were a dozen there  
 Of men and boys—their names we'll spare—  
 Concealing horses, and what not?  
 But hiding, lest they might be caught!  
 They had their guns—were all well armed;  
 For rebs they didn't care a darned!  
 Some flasks of rum they also had—  
 In times like those, rum's not so bad!  
 And eight day's rations, too, 'tis said,  
 Of cheese, bologna, had, and bread  
 Indeed all cap-a-pie they were,  
 As much as any soldiers are.  
 And then a bolder, braver set,  
 Could not be found—a cent I'll bet!  
 They had their pickets posted too,  
 To guard against surprise, you know,  
 And every thing seemed like a camp  
 Of pil'f'ring gray-backs on a tramp.  
 "They come! They come!! The rebels! rum!!  
 My muse now help me tell the fun,  
 As eight big greys appeared in eight,  
 And put this party all to flight!  
 Ten thousand shells—  
 Ten thousand hells—  
 Ten thousand ghosts—  
 Ten thousand hosts  
 Of devils, demons, sprites and elves  
 If all combined, could not themselves  
 More badly scare a dozen men!  
 Than these eight rebs did them just then!  
 Big Charley he escaped away,  
 As Floyd from Donelson, they say,  
 One Jimmie N— was with him too.  
 They ran apace or rather flew,  
 Until the swollen creek they near!  
 "Here's a rifle, Charley, here!"  
 "A rifle hell," says Charley S—,  
 "To hunt for them we have no time!"  
 And in he plunged—in over head!  
 Some told me since that he was dead,  
 This is not true, as you all know;  
 For he himself is here to show  
 How wicked lies sometimes they raise  
 On those who merit naught but praise!  
 Let this suffice for Charley S—  
 Friend Major H— now needs a line!

TO BE CONTINUED.

[FOR THE PILOT.]  
**Notes and Gleanings by the Wayside.**

BY ERRO.

**The Propriety of Fostering Theatrical  
 Entertainments.**

Several entertainments of this kind were  
 given in this place a short time since—for the  
 benefit of our sick and wounded soldiers—and  
 we believe met with pretty good success—  
 owing, perhaps, to the object for which they  
 were gotten up. Yet there were many who  
 endeavored to frown down these performances,  
 simply because they were theatrical perform-  
 ances, and for the benefit of these I wish to  
 make a few notes on the character and history  
 of this innocent amusement.

The drama is one of our leading amuse-  
 ments. There is no other one amusement that  
 exerts so wide an influence as that, and we are  
 sorry to say, there is no other one amusement  
 that is so universally discountenanced by the  
 christian church. Yet the drama had a relig-  
 ious origin. In earliest history, it is found  
 employed by the ancient Grecians, in their se-  
 cret religious assemblies, in illustrating their  
 mythological fables. Indeed, says an eminent  
 writer on this subject, "the sentiment and  
 spirit of the drama are observable in the relig-  
 ious rites and ceremonies of all the ancient  
 nations and tribes with whose history we have  
 been made acquainted; but it remained for  
 the Grecians to reduce it to a science, and to  
 give it laws. They first raised it from mere  
 pantomimic action, dancing and waving the  
 arms, and posturizing, as used by man in a  
 rude state, and extended its scope until, under  
 the influence of those great dramatic masters,  
 Eschylus, Sophocles and Euripides, it took its  
 place as the leading intellectual amusement  
 among that great and refined people.

We find the drama, among the Romans, em-  
 ployed, also, at an early age, in illustrating  
 their religious fables, and in conducting their  
 religious ceremonies. To be sure, in both the  
 Grecian and Roman States, the drama, as it  
 rose in importance, and became, more and more  
 a popular and general amusement, was diverted  
 from its original connection with religious ob-  
 servances. It is true, too, that we there see  
 the drama connected with the religion of idol-

ators only; but yet we must remember that  
 the important inquiry for us, is not so much  
 whether it has been found associated with this  
 or that form of religious worship, as it is  
 whether it has been found naturally associat-  
 ing itself with man's religious nature, and  
 aiding him in each and every form, in which  
 his uneducated mind has sought to do homage  
 to a higher power. But the modern, as well  
 as the ancient drama had also a religious origin.  
 We find the first rude effort to give it system  
 and laws in the MYSTERIES and MIRACLES of  
 the middle ages. Those were dramatic repre-  
 sentations of a religious character, in which  
 the ecclesiastics of that day were the authors  
 and performers. Those dramas took their  
 name from the character and design of those  
 performances, which were to illustrate the  
 mysterious doctrines of christianity, and give  
 a lively picture of the wonderful miracles  
 wrought by its founder and his apostles.—  
 These exhibitions came into vogue in the  
 twelfth century, and from that time became  
 very popular as a religious diversion, exercise  
 and amusement, at public festivals, and on  
 great and solemn occasions. Some of these  
 performances lasted several days, and were  
 sometimes intended to illustrate whole ages of  
 Scripture history.

The *Corpus Christi*, the famous Coventry  
 mystery, begins with the creation and ends  
 with the judgment day. Those sort of allego-  
 rical plays have ever since, maintained their  
 place, to a greater or less extent, in the public  
 festivals of the Roman church, and are now  
 often employed to give eclat to these occasions  
 in many Catholic countries.

The mysteries and the miracles were suc-  
 ceeded by the MORALITIES. The latter, like  
 the former, were rude dramatic performances,  
 conducted, generally, by the lower orders of  
 the clergy. The entertainments were more  
 didactic in their character than the former,  
 consisting of moral discourses, and dialogues  
 between such characters as Hope, Faith, Char-  
 ity, Love, and other of the christian graces,  
 personified, while the subordinate parts of the  
 play, designed to give point and force to the  
 first, and to amuse the audience, were carried  
 on by Satan, and his imps, under the cognomen  
 of Jealousy, Pride, Gluttony, Lust, Envy,  
 Hate, and their brethren, the other evil pas-  
 sions.

The moralities of the middle ages at length  
 ripened into what has been called the MASQUE,  
 or the MASQUERADE, a more elegant and im-  
 aginative effort of the dramatic art than any-  
 thing that had proceeded it in Northern  
 Europe. It became a fashionable amusement,  
 in England, in the sixteenth century, being  
 represented on the stage by the first persons at  
 court, with music and dancing, dialogues, cos-  
 tumes, and scenery, while at the same time,  
 the French drama was undergoing a series of  
 changes, sometimes improving, and sometimes  
 deteriorating, until about the beginning of the  
 sixteenth century, when it began to assume its  
 present form under the influence of Jodelle, a  
 dramatic writer, and a disciple of the Greek  
 dramatists. Racine, Moliere, and Voltaire, in  
 France, and Shakspeare, Jonson, and Beau-  
 mont and Fletcher, in England, at length, by  
 their unequalled, but sometimes misdirected,  
 genius, placed the drama on its present founda-  
 tion.

In tracing the history of the drama, we find  
 it like everything else that has a natural origin,  
 keeping pace with man's improvement. It  
 found man in a rude state, and it partook of  
 his character, and was conceived and executed  
 rudely also. As man progressed in knowledge  
 and civilization, the drama underwent improve-  
 ment. Its history reveals the usual infirmities  
 that attend all human institutions. Its tenden-  
 cies were often times licentious and demoraliz-  
 ing; but, upon the whole, it is not to be doubt-  
 ed but that it has been greatly instrumental in  
 instructing and elevating the nations that have  
 employed it. Beginning with the Grecians,  
 we find it accompanying them, and the people  
 of every other nation that has risen since their  
 time, from barbarism to eminence in the arts  
 and in civilization; and, in general, you will  
 find the state of the drama, in some measure,  
 evidencing the state of the people in intellec-  
 tual culture and improvement. The condition  
 of England, France, and Germany, and that of  
 our own country, among the modern nations,  
 and Greece and Rome among the ancients,  
 furnish the best commentary on the influence  
 of the drama. Where the stage has been left  
 free, it has shed a light among the people, that  
 has always tended, on the whole, to their ele-  
 vation and improvement. In those States  
 where the drama is subject to the iron rule of  
 weak and ignorant, but tyrannical censors, so

that every dramatist writes, and every actor  
 recites, with a halter around his neck, as in  
 Italy, Austria, and Russia, darkness still  
 broods over the land, while in those countries  
 where the drama is unknown, there is as little  
 progress among the people as could be wished  
 for by the most ardent admirer of savage life.

If the modern drama, in the beginning of  
 the sixteenth century, was so licentious, that  
 even the civil authorities interfered, and closed  
 the theatres, and imprisoned the actors, it must  
 not be forgotten what was then the state of  
 society. If history can be relied upon, the  
 drama could then scarcely "hold the mirror  
 up to nature," as then exhibited in the lives  
 of the people, not omitting the ecclesiastics,  
 without revealing a state of society so corrupt  
 as to make their exhibitions objectionable.—  
 Hence, when we say that the theatre was then  
 corrupt, we only say that it was not behind the  
 times.

The hostility of the religious portion of the  
 community to the drama commenced in the  
 Catholic church, before the reformation, and  
 no doubt, in the first instance, took its rise, in  
 no small degree, from the fact that the drama,  
 in its bits at the vices and follies of the age,  
 could not well help disturbing occasionally,  
 that redoubtable old gentleman, the pope, and  
 his trusty ecclesiastics. Who had then, in im-  
 imitation of an enterprising but humble insect,  
 so woven their web in every corner and cre-  
 vice of the social edifice, that no one could  
 move a step, or blow a breath, without inter-  
 fering with them. Woe, then, to the poor  
 layman of a by who once got fairly entangled  
 in the meshes of their web. No doubt that  
 hostility was increased and strengthened, too,  
 often by the licentiousness of those entertain-  
 ments, until it ripened into a fixed hostility  
 that no time or change of circumstances has  
 been able to overcome. The Protestants adopt-  
 ed and cherished that hostility.

But, however, the present hostility to dram-  
 atic entertainments first arose, it is certain  
 that such a hostility does now actually exist,  
 and that, by reason of it, the drama is, and  
 has been, for centuries, discountenanced by  
 the great body of the christian church. The  
 Catholic church, for several centuries, has  
 openly opposed it, and the Protestant church  
 has universally been hostile to all such amuse-  
 ments. The former for a long period of time,  
 even refused christian burial to actors; and  
 the Puritans, while in power, and under Crom-  
 well, prohibited dramatic entertainments alto-  
 gether. It is now very seldom that members  
 of what are called the evangelical denomina-  
 tions patronize, or, in any way lend their sanc-  
 tion to such entertainments. Hence, for cen-  
 turies, no attempt has been made to exercise  
 any controlling influence over that amusement  
 by the religious community; and, accordingly  
 like the dance, it has had its own way in every  
 thing.

If it has not been made useful in strength-  
 ening Satan's kingdom, it is his own fault;  
 or, at least, the church is not in any way to  
 blame for it, since they have given him the  
 entire management of that great engine of  
 moral influence. Notwithstanding those seem-  
 ing discouragements, the drama has flourished  
 in both Catholic and Protestant countries, and  
 for centuries has maintained its place as the  
 leading amusement of the most cultivated  
 classes in the civilized world. Like dancing,  
 although denounced, it has never sought con-  
 cealment, but has always been pursued as an  
 amusement in the most public manner. Cen-  
 turies of censure and denouncement of it have  
 not resulted in offering any odium upon it. It  
 has always numbered among its votaries the  
 most cultivated classes in society. While the  
 votaries of the cup and the gambling-table,  
 and of vices of a kindred character, have  
 always covered under the rebuke of the chris-  
 tian world, and met with a colder reception in  
 society for participating in them, no such mode  
 of discountenancing the theatre has ever been  
 resorted to. The theatre going portion of the  
 public have never suffered in character merely  
 because they frequented that place of amuse-  
 ment; but on the other hand, the society of  
 its principal supporters has generally been more  
 eagerly sought for than that of any other class.  
 The question that naturally suggests itself to  
 every mind in this connection is this: Has the  
 christian church acted wisely in discounten-  
 ancing the drama?

To answer that question satisfactorily, we  
 must dismiss all prejudice, and consent to look  
 at the first principles of the drama, and see  
 what it is capable of being made, as well as  
 what it has been made. Our first inquiry should  
 be: are dramatic exhibitions naturally and ne-  
 cessarily corrupting, just the same as gambling,

drinking and other acknowledged vices? If  
 they are, the whole inquiry is ended—the  
 church has taken the right stand, and dramatic  
 entertainments should be resisted at all hazards.  
 Whatever is, in itself, a vice should never be  
 countenanced. No set of peculiar circumstan-  
 ces can make vice commendable.

To satisfy ourselves that there is nothing  
 naturally pernicious in the dramatic art, we  
 have only to consider for a moment the dis-  
 tinguishing features of the drama. A play is  
 no more nor less than a chapter in history, as  
 Richard Third; or a romance as Romeo and  
 Juliet; or an expose of social life and man-  
 ners as Paul Pry, or the school for scandal.  
 If those plays had not reached the public in  
 the dramatic form, they would, undoubtedly,  
 have reached it in the form of history, or ro-  
 mance, or would have found a place in a maga-  
 zine, in the form of a story. There is no particu-  
 lar reason why dramatic literature should  
 not be as pure as any other literature, except a  
 reason that I shall, by-and-by, discuss.

The difference between the same story, when  
 presented to us from the pen of a novelist, and  
 when presented by a dramatist, is this: the for-  
 mer leaves little or nothing to inference, or to imagi-  
 nation. He thinks, reason, infers, imagines,  
 and draws conclusions for us. His hero and  
 heroine are not beings of fancy to us, though  
 they might have been to him; for every look,  
 feature, word, act, and thought, of theirs has  
 been carefully noted for us. So thorough and  
 minute, in those particulars, is the work of  
 the novelist, that it is to be questioned whether  
 the greater part of the novel-reading public  
 are not better acquainted with the secret charac-  
 ters of many of the heroes of romance, than  
 they are with their own, not so with dramatic  
 writing. There the imagination of the mere  
 reader is called into the most intense exercise.

The dramatist gives you the names of certain  
 speakers, and their titles, and tells you that  
 they are now in a room, a court or a street, and  
 bids you listen to their discourse. Who they  
 are, how they appear, what is their purpose and  
 design, and what their bearing, he does not  
 deign to inform you, but leaves you to gather  
 all that from what they say. The dramatist, un-  
 like every other artist that paints for the mind,  
 gives a sketch of the soul of the living, breath-  
 ing man, and leaves the reader to clothe that  
 soul in a fitting body and a fitting costume, and  
 invest him with a fitting bearing and presence.  
 The character in a play, the *dramatis personae*,  
 are then, just what you, in the fertility and  
 truthfulness of your imagination, are pleased  
 to make them.

It is from that cause, that while we turn  
 with displeasure from the second perusal of  
 the most gifted efforts of the novelist, we re-  
 turn again and again, with renewed delight,  
 to the pages of the same drama. We have  
 mastered the hero of the romance at the first  
 reading, and he stands before us the same un-  
 alterable Hector or Mortimer that the poet or  
 the novelist made him. Not so the hero of the  
 dramatic art. His form, his features, his  
 eye, his bearing, his costume, his every thing,  
 like battle scenes in oil paintings, reveal them-  
 selves to us more and more, as we gain better  
 and better opportunities of inspection, and be-  
 come more and more familiar with them. It  
 is for that reason that no well defined historic  
 character, like Cato, Henry VIII, or Cardinal  
 Wolsey, can ever enlist our thoughts, or hold  
 their place upon the stage, like those half-fab-  
 ulous historic characters, Hamlet, Othello, Lear,  
 Duncan, and Flatstaff, whose every form, line-  
 ment, and shade of character, are left entirely  
 in our hands, to be sketched by the actor, or  
 by our own imaginations, with a free and un-  
 fettered pencil.

To relieve the mind from that intense tax  
 upon it, in thus laboring to embody the thoughts  
 of the dramatist, and to give form and reality  
 to all the hurried incidents of the play, we re-  
 sort to the stage, with its actors, its costumes,  
 and its scenery. They are designed to do the  
 work that is otherwise thrown upon the imagina-  
 tion. They clothe with life, those unembodied  
 spirits that before stalked the stage un-  
 seen, and whose presence was only evidenced  
 to us by the thoughts they uttered. For the  
 time, we surrender our minds to them, and  
 take for our own their conceptions of the char-  
 acters in the play. Hence it is that we never  
 tire in seeing the same drama presented by  
 different actors, since no two minds can con-  
 ceive or draw the same characters precisely  
 alike.

TO BE CONTINUED.

Women who sue for breach of promise may  
 fail to get money, but they generally receive  
 heavy damages.