Saint Mary's Beacon

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All communications for publication must be accompanied with the real name of the author, or no attention will be paid to them. The real name of the author will not be published unless desired, but we cannot consent to insert communications unless we know the writer.

GRAND CONCERT!

A CONCERT FOR THE BENEFIT OF ST. PETER'S CHAPEL WILL TAKE PLACE ON WEDNESDAY EVENING, JUNE 11, 1873, AT LEONARDTOWN, MD.

THE above Concert will be given by the Georgetown Masonic Choir, embracing thirteen performers. This musical association is composed of gentlemen of superior ability, and from the reputation they enjoy in Washington and Georgetown, we confidently look for this entertainment to be one of a very high order, seldom enjoyed by the music loving people of our county.

After the Concert, strawberries, ice-cream and other refreshments will be furnished by the ladies at moderate prices.

We appeal to our Town and country friends for a full attendance on the above occasion.

Concert to commence at 8 o'clock.

Price of admission 50 cents.

may 29, 1873—2t.

To Farmers!
To Fishermen!
To Gardeners!
R. A. GOLDEN & BRO.,

WHOLESALE AND RETAIL GROCERS AND COMMISSION MERCHANTS,

Washington D. C.

WOULD return their thanks to the citizens of St Mary's for the patronage extended to them heretofore, and ask a continuance of their confidence and patronage.

Have you early *VEGETABLES* seeking a good market?

Send them to *GOLDEN & BRO.*, for the Washington market, where the highest prices are given and low commission charged.

Have you FISH to sell for fair returns?

Ship them to *GOLDEN & BRO.*, Washington, D.C., who will seek a sale, and not wait to be sought.

Have you STOCK to ship when meats are desired?

GOLDEN & BRO., formerly of Charles co., Md., and now at corner of 10 and F sts., southwest, Washington, D. C., are always at the docks to receive freight. They have a stock-yard for cattle, when the market is glutted, and can hold for an advance.—Their charges are very moderate.

And when your FRUITS are in season, send them to GOLDEN & BRO., for a ready sale, quick returns and a good profit.

Have you WHEAT, RYE, OATS, CORN, &c., for which you desire a ready sale at good rates? Send them to GOLDEN & BRO., who will effect sales at as good prices as any other city, and at small commission.

If you have POULTRY, or anything else raised in your county, and which would command good prices in a large city, among the best agents you can procure in Washington, are

R. A. GOLDEN & BRO.,

Cor. 10th and F sts. southwest,

Washington, D. C.

march 6, 1873—1y.

NOTICE.

HAVING received on or about the 21st of May, instant, from Cobrum wharf, per Steamer Express, a box, marked with my name and address, containing tea and other articles of family use of the value of about $20 or $25, and never having ordered such articles, the object of this notice is to inform the rightful owner, that the box is now in my possession and can be obtained by establishing ownership and paying the cost of this advertisement. The box is marked—"Via P. W. & B. R. R. and Washington (50 in red chalk mark) D. J. Payne, St. Clement's Bay, St. Mary's county, Md."

DANIEL J. PAYNE.

May 29, 1873—2t.

Dental Notice.

I respectfully offer my services to those who may desire them. All operations performed upon the teeth known to the profession of Dentistry.—Persons desiring my services at their homes will meet with prompt attention by dropping me a note at Leonardtown. Teeth inserted in any manner desired, and at reasonable prices. Office and residence in Leonardtown, St. Mary's county, Md. Very Respectfully,

PAGE EDMUNDS.

Dec 14, 1871—tf.*

VENTRILOQUISM.

The term "Ventriloquism," as our readers are of course aware, is formed from the two Latin words *venter*, the belly, and *loquor*, to speak. The origin of ventriloquism is not known with precision, but it is supposed to be very ancient, as the practice was common in Egypt and India in the earliest periods of which we have information. The Hebrew and Greek names of the art have the same signification as the Latin term, and they originated from the practice of the witches and persons supposed to have familiar spirits among the Phœnicians and the Jews and the priests and priestesses of the Greeks, causing the answers to the questions asked by those who consulted them, to proceed apparently from the abdomen, in which, as they alleged, resided their demon.—There can be no doubt that ventriloquism was practiced in Egypt by the magicians in the time of Moses. The Scriptures contain many denunciations of it, in Leviticus xix. 31 and Deuteronomy xviii. 10–14. Isaiah also alludes to it in chapter xxix., 4th verse, as follows: "Thou shalt be brought down, shalt speak out of the ground, thy speech shall be low as dust, thy voice shall be as one that has a familiar spirit out of the ground, and thy speech shall whisper out of the dust."

In all these cases the term translated in the English Bible "having a familiar spirit" literally means "speaking from the belly." Notwithstanding the fact that the penalty of death was pronounced against it, the practice of divination or ventriloquism continued among the Jews, as the references to it by the prophets plainly prove. Nor did it cease as a pretended means of revelation in the early centuries of the Christian era, as the case in Acts xvi 16, the well-known practice of gastromancy among the Greeks, and repeated references of St. Chrysostom and other of the early Christian Fathers show. Its use for such purposes was finally abandoned during the Middle Ages. It may be said in connection with the allusion to the use of the art among the Hebrews, that many persons believe the witch of Endor to have been a ventriloquist, and hold that she thus conveyed to the affrighted Saul the assumed replies of the shade of Samuel. This view is confirmed, in the opinion of certain learned writers, by the historian Josephus.

It was supposed for many years—and eminent physiologists gave countenance to the theory—that some peculiarity in the conformation of the larynx was requisite for ventriloquism, or at least that it was accomplished by processes essentially different from those adopted in ordinary speaking or singing; but it has been demonstrated that the vocal organs of the ventriloquist are the same as those of other men, nor is his use of them materially different from that of others. For success in the exercise of his art, he requires only keen perceptions, an ear delicately attuned to the variations of sound produced by distance or direction, and a strongly developed mimetic faculty. The vocal organs possess the power of imitating, under skillful training, all the sounds of animate or inanimate life, and in such a way as to represent them as heard from greater or less distances and from different directions. The ventriloquist is well aware that no one of our senses is more easily deceived than that of hearing, because in listening to sounds we judge of their remoteness by comparing them with other sounds whose distance we are familar with, and determine their distance by an arbitrary and often incorrect estimate of their relative volume at the place of their supposed emission—a standard which must often be faulty.

The uncertainty with regard to the direction of sound is the foundation of the art of ventriloquism. If we place ten men in a row at such distance from us that they are included in the angle within which we cannot judge of the direction of sound, and if on a calm day each of them speaks in succession, we shall not be able with closed eyes to determine from which of the ten men any of the sounds proceed, and we shall be incapable of perceiving that there is any difference in the direction of the sounds emitted by the two outermost. If a man and a child are placed within the same angle, and if the man speaks with the same accent of a child, without any corresponding motion in his mouth and face, we shall necessarily believe that his voice comes from the child—nay, if the child is so distant from the man that the voice actually appears to us to come from the man, we will still continue to believe that the child is the speaker; and this conviction would acquire additional strength if the child favored the deception by accommodating its features and gestures to the words spoken by the man.

So powerful, indeed, is the influence of this deception that if a dog placed near the man were to open its mouth and shake its head responsive to the words uttered by his neighbor, we would rather believe that the dog spoke than that the sounds proceeded from a person whose mouth was shut, and the muscles of whose face were in perfect repose. If our imagination were even directed to a marble statute or a lump of inanimate matter, as the source from which we were to expect the sounds to issue, we would still be deceived, and would refer the sounds to these lifeless objects. The illusion would greatly be promoted if the voice were totally different in its tone and character from that of the man from whom it really comes. And if he occasionally speaks in his own full, measured voice, the belief will be irresistible that the assumed voice proceeds from the quadruped or from the inanimate object.

The ventriloquist utters the sound with the effect it would have upon the hearer's ear if it had really traversed the distance he designs it to represent, reducing its loudness, softening somewhat its quality or tone, and if it is in words, obscuring a little the consonant sounds, while retaining unaltered the pitch and duration. In doing this he modifies the tones of his voice by varying the position of the tongue and the soft palate, dilating or contracting the mouth or pharynx, and either dividing the buccal and pharyngeal cavities into several compartments or throwing them into one. This is done without movement of the lower jaw and with but slight motions of the lips. Usually the ventriloquist stands so as to give only a profile view of his face, unless at a distance from his audience, and thus has greater opportunity of concealing any slight motions of the facial muscles. In most cases, too, the apparently remote voice is a falsetto, this being more within the command of the performer without perceptible facial movement than the natural tones. Some of the greatest ventriloquists, however, have never practiced any concealment, but stand face to face with their audiences. M. Alexandre, M. St. Gille and Louis de Brabant, we are informed, apparently did not move their lips or the muscles of their faces.

Ventriloquism loses its distinctive character if its imitations are not performed by a voice from the belly. The voice, indeed, does not come from that region; but when the ventriloquist utters sounds from the larynx without moving his face, he gives them strength by a powerful action of the abdominal muscles. Hence he speaks by means of his belly, although the throat is the real source from which the sounds proceed. The effort in every case is so great that the exercise of ventriloquism for any considerable length of time is very fatiguing, and occasions frequent coughing on the part of the performer.

The influence over the human mind which the ventriloquist derives from the skillful practice of his art is greater than that which is exercised by any other species of conjurer. The ordinary magician requires the theater, his accomplices, and the instruments of his art, and he enjoys but a local sovereignty within the precincts of his own magic circle. The ventriloquist, on the contrary, has the supernatural always at command. In the open fields, as well as in the crowded city, in the private apartment, as well as in the public hall, he can summon up innumerable spirits; and though the persons of his fictitious dialogue are not visible to the eye, yet they are unequivocally present to the imagination of his auditors, as if they had been shadowed forth in the silence of a spectral form.

Mr Dugald Stewart, in some remarks upon the subject of ventriloquism, has stated several cases in which deceptions of this kind were very perfect. He mentions having seen a person who, by counterfeiting the gesticulations of a performer on the violin, while he imitated the music with his voice, riveted the eyes of the audience upon the instrument, though every sound they heard proceeded from his own mouth. He tells also of another person who imitated the whistling of the wind through a narrow chink, and who often practiced the deception in the corner of a coffee-house. He declared that he seldom failed to see some of the company rise to examine the tightness of the windows, while others, more intent on their newspapers, contented themselves with putting on their hats and buttoning their coats.

Mr. Stewart likewise mentions an exhibition formerly common in Europe, where a performer on the stage displayed the dumb show of singing with his lips and eyes and gestures, while another person, unseen, supplied the music with his voice. The deception in this case he found to be so complete as to impose upon the nicest ear and the quickest eye; but in the progress of the entertainment he became distinctly sensible of the imposition, and sometimes wondered that it should have misled him for a moment. In this case there can be no doubt that the deception was at first the work of the imagination, and was not sustained by the acoustic principle. The real and the mock singer were too distant; and when the influence of the imagination subsided, the true direction of the sound was discovered.

One of the most remarkable ventriloquists that ever lived was M. St. Gille, of St. Germain en Laye, France, whose performances have been recorded by the Abbe de la Chapelle. Once, when overtaken in a storm, St. Gille took shelter in a neighboring convent, where the monks were in deep mourning over the recent death of a much esteemed member of their community. While lamenting over the tomb of their deceased brother the slight honors which had been paid to his memory, a voice was suddenly heard to issue from the roof of the choir, bewailing the condition of the deceased in purgatory, and reproving the brotherhood for want of zeal. The tidings of the extraordinary event brought the entire fraternity to the church. The voice from above repeated its lamentations and reproaches, and the whole company fell upon their faces and vowed to make reparation for their error. They accordingly chanted in full choir a *de profundis*, during the intervals of which the spirit of the departed monk expressed his satisfaction at their pious exercises. The prior afterward inveighed against modern skepticism on the subject of apparitions, and St. Gille had great difficulty in convincing the fraternity that the whole thing was a deception. On another occasion a commission of the Royal Academy of Sciences at Paris, attended by several persons of the highest rank, met at St. Germain en Laye to witness the performance of M. St. Gille.—The real object of their meeting was purposely withheld from a lady of the party, who was informed that an ærial spirit had lately established itself in the neighborhood, and that the object of the assembly was to investigate the matter. When the party sat down to dinner in the open air, the spirit addressed the lady in a voice which seemed to come from above their heads, from the surface of the ground at a great distance, or from a considerable depth under her feet. The victim of the delusion was addressed in this manner at intervals during two hours, and she was so thoroughly convinced of the existence of the spirit that she could hardly be induced at the last to believe the truth concerning the sound.

Another famous ventriloquist was Louis de Brabant, at one time *valet de chambre* to Francis I. Rejected by the parents of a very rich heiress as an unsuitable match for their daughter, Louis, on the death of the father, paid a visit to the widow; and as soon as he entered the room, the voice of her deceased husband was heard thus to address her: "Give my daughter in marriage to Louis Brabant; he is a man of fortune and character, and I endure the pains of purgatory for having refused her to him. Obey this admonition, and give repose to the soul of your departed husband." Of course the widow complied. But Brabant's difficulties were not yet overcome. He wanted money to defray the wedding expenses, and resolved to work on the fears of an old banker—M. Cornu of Lyons—who had amassed immense wealth by usury and extortion.

Having obtained an evening interview, he contrived to turn the conversation to the subject of departed spirits and ghosts.—During an interval of silence, the voice of the miser's deceased father was heard, complaining of his situation in purgatory, and calling loudly upon his son to rescue him from his sufferings by enabling Brabant to redeem the Christians at that time enslaved by the Turks. Not succeeding on the first occasion, Brabant was compelled to make a second visit to the miser, when he took care to enlist not only the father, but all his deceased relations, in the appeal; and in this way he obtained a thousand crowns for the purpose of liberating the Christian captives. When Cornu was at last undeceived, it is said he died of sheer vexation and mortification. It is impossible to avoid the reflection that he must have been an exceptionally stupid donkey to permit Brabant to impose upon him [illegible]

It may be remarked, as rather an odd circumstance, that there have been very few female ventriloquists, and these have always manifested a deficiency of power. Only one ever attained any considerable celebrity, and even her name is unknown. She lived in Amsterdam in the sixteenth century, and is referred to incidentally by writers of that period as possessing a remarkable gift. The art seems to be understood even by the savage races. We have authentic accounts of its practice in the most expert manner by the Esquimaux, some of whom are reported to have produced extraordinary acoustic effects by this means; and it is quite certain that ventriloquism is known among the African negroes. It is upon record that a recently imported negro in the island of St. Thomas, in the last century, was burned alive as a sorcerer for having caused voices to emanate from inanimate objects, such as earthen vessels, walking sticks, statues, etc.

In the present century ventriloquists have made great additions to their art. Sir David Brewster, in speaking on the subject says: The performances of Fitzjames and Alexandre were far superior to those of their predecessors. Besides the art of speaking by the muscles of the throat and abdomen, without moving those of the face, these artists had not not only studied with great diligence and success the modifications which sounds of all kinds undergo from the distance, obstructions and other causes, but had acquired the art of imitating them in the highest perfection. The ventriloquist was therefore able to carry on a dialogue in which the *dramatis voces*, as they may be called, were numerous, and when on the outside of an apartment could personate a mob with its infinite variety of noise and vociferation. Their influence over the minds of an audience was still further extended by a singular power which they had obtained over the muscles of the body. Fitzjames actually succeeded in making the opposite or corresponding muscles act differently from each other; and while one side of his face was merry and laughing the other side was full of sorrow and tears. At one time he was tall and thin and melancholy, and after passing behind a screen, he came out bloated with obesity and staggering with fullness. M. Alexandre possesssed the same power over his face and figure, and so striking was the contrast between two of these forms that an excellent sculptor perpetuated them in marble. The acquirements of this ventriloquist enabled him in his own single person, and with his own single voice, to represent a dramatic composition which formerly would have required the assistance of seveal actors. Although only one character in the piece could be seen at the same time, yet they all appeared during its performance; and the change of face and figure on the part of the ventriloquist was so perfect that his personal identity could not be recognized in the *dramatis personæ*. This deception was rendered still more complete by a particular construction of costumes, which enabled the performer to appear in a new character, after an interval so short that the audience necessarily believed that it was another person. These two men were the princes of the art. They have never been surpassed.

UNDER THE WATER.

The first invention to promote subaqueous search was the diving-bell, a clumsy vessel which isolates the diver. It is embarrassing, if not dangerous, where there is a strong current or if it rests upon a distant deck. It limits the vision, and in one instance it is supposed the wretched diver was taken from the bell by a shark. It permits an assistant, however, and a skilled diver will plunge from the deck above [illegible] in the vessel, to the invariable surprise of his companions. An example, of one of its perils, settling in the mud, occurred, I think, in the port of New York. A party of amateurs, supported by champagne flasks and a reporter, went down. The bell settled and stuck like a boy's sucker. One of the party proposed shaking or rocking the bell, and doing so, the water was forced under and the bell lifted from the ooze.

But a descent in submarine armor is the true way to visit the world under water. The first sensation in descending is the sudden bursting roar of furious, Niagarac cascades in the ears. It thunders and booms upon the startled nerve with the rush and storm of an avalanche. The sense quivers with it. But it is not air shaken by reflected blows; it is the cascades driven into the enclosing helmets by the force-pump. As the flexile hose has to be stiffly distended to bear an aqueous gravity of twenty-five to fifty pounds to the square inch, the force of the current can be estimated. The tympanum of the ear yields to the fierce external pressure. The brain feels and multiplies the intolerable tension as if the interior was clamped in a vice, and that tumultuous, thundering torrent pours on. Involuntarily the mouth opens; the air rushes in the Eustachian tube, and with sudden velocity strikes the intruded tension of the drum, which snaps back to its normal state with a sharp, pistol-like crack. The strain is momentarily relieved to be renewed again, and again relieved by the same attending salutes. In your curious dress you must appear monstrous, even to that marine world, familiar with abnormal creations. The whale looks from eyes on the top of his head; the flat-fish, sole, halibut, have both eyes on the same side; and certain crustacea place the organ on a foot-stalk, as if one were to hold up his eye in his hand to include a wider horizon. But the monster which the fish now sees differs from all these.—It has four great goggle eyes arranged sym[illegible] invisible, so stand- [illegible] shadow, all around is dark, though beyond the sable curtain of the shadow the view is clear. Apply this optical fact to the ghastly story of a diver's alleged experience in the cabin of a sunken ship. It is narrated that there was revealed to his appalled sight the spectacle of the drowned passengers in various attitudes of alarm or devotion when the dreadful suffocation came. The story is told with great effect and power, but unless a votalic lantern is included in the stage furniture, the ghastly tableau must sink into the limbo of incredibilities.

The cabin of a sunken vessel is dark beyond any supernal conception of darkness. Even a cabin window does not alter this law, though it may be itself visible, with objects on its surface, as in a child's magic-lantern. As the rays of light pass through an object flatwise, like the blade of a knife through the leaves of a book, and may be admitted through another of like character in the plane of the first, so a ray of light can penetrate with deflection through air and water. But becoming polarized, the interposition of a third medium ordinarily transparent will stop it altogether. Hence the plate-glass window under water admits no light into the interior of a cabin. The distrust of sight grows with the diver's experience. The eye brings its habit of estimating proportion and distance from an attenuated atmosphere into another and denser medium, and the seer is continually deceived by the change. He hesitates, halts, and is observant of the pitfalls about him. A gang-plank slightly above the surface of the deck is bordered, where its shadow falls, by dismal trenches. There is a range of hills crossing the deck before him. As he approaches he estimates the difficulty of the ascent. At its apparent foot he reaches to clamber the steep sides, and the sierra is still a step beyond his reach. Drawing still nearer, he prepares to crawl up; his hand touches the top; it is less than shoulder-high.

But perhaps the strongest illustration of the differing densities of these two mendia is furnished by an attempt to drive a nail under water. By an absolute law such an effort, if guided by sight independent of calculation, must fail. Habit and experience, tested in atmospheric light will control the muscles, and direct the blow at the very point where the nail-head is not. For this reason the ingenious expedient of a voltaic lantern under the water has proved to be impracticable. It is not the light alone which is wanted, but that sweet familiar atmosphere through which we are habituated to look. The submarine diver learns to rely wholly on truer sense of touch, and guided by that he engages in tasks requiring labor and skill with the easy assurance of a blind man in a crowded street.

The conveyance of sound through the inelastic medium of water is so difficult that it has been called the world of silence. This is only comparatively true. The fish has an auditory cavity, which, though simple in itself, certifies the ordinary conviction of sound, but it is dull and imperfect; and perhaps all marine creatures have other means of communication. There is an instance, however, of musical sounds produced by marine animals, which seems to show an appreciation, of harmony. In one of the lakes of Ceylon, Sir Emerson Tennent heard soft musical sounds, like the first faint notes of the æolian harp or the faint vibrations of a wineglass when its rim is rubbed by a wet finger. This curious harmony is supposed to be produced by a species of testaceous mollusk. A simular intonation is heard at times along the Florida coast.

Interesting as this may be, as indicating an appreciation of that systematic order in arrangement which in music is harmony, it does not alter the fact that to the ears of the diver, save the cascade of the air through the life-hose, it is a sea of silence. No shout or spoken word reaches him. Even a cannon-shot comes to him dull and muffled, or if distant it is unheard. But a sharp, quick sound, that appears to break the air, like ice, into sharp radii, can be heard, especially if struck against anything on the water. The sound of driving a nail on the ship above, for example, or a sharp tap on the diving-bell below is distinctly and reciprocally audible. Conversation below the surface by ordinary methods is out of the question, but it can be sustained by placing the metal helmets of the interlocutors together, thus providing a medium of conveyance.—*Lippincott's Magazine.*

MAD DOGS.—"The bark," says *All The Year Round*, "which is peculiar to madness is the symptom most easily recognized by unprofessional persons. That bark has lost its usual strength; its tone is mournful; it is hollow, stifled, degenerating into three or four half uttered howls, producing a plaintive and singular effect on the ear. The first symptoms of canine madness are a sullenness of temper and an involuntary restlessness which manifests itself by a continual change of position. Instead of being snappish or aggressive, the dog tries to hide himself. During this first period he does not always refuse his food or his drink.

"Soon, however, he begins to loathe both. Then comes on an irresistible desire to bite; to gratify which he tears, crushes with his teeth, and swallows all sorts of things which are useless as food. A young dog certainly will tear things for fun, but he will not swallow them, whereas post-mortem examinations of mad dogs show their stomachs to be full of sticks, straw, wool, stones, and other indigestible substances. Consequently every dog past puppyhood, who cannot be prevented from dragging about and destroying the carpets and cushions in the house, ought immediately to be placed under strict surveillance. The same precaution should be taken with dogs who show themselves unusually aggressive toward other animals of the same species. Indeed, a symptom of madness not to be neglected is the impression made on the mad dog by the dog in good health. Immediately the sick animal perceives the healthy one, a fit of rage is the consequence. At Alfort this very test is had recourse to in doubtful cases. When the patient is shown another dog, if truly mad he does his utmost to get at him, and if allowed to do so, he bites him furiously.

"Curiously enough all animals of whatever species, when suffering under canine madness, are similarly affected by the presence of a dog. All are equally irritated, and manifest the same desire to attack the dog; the horse with his feet and teeth; the ram and the bull with their horns; even the sheep, gone mad, butts at the dog. Still more curiously, the anger of the ailing animal seems especially directed against the species of animal by which the disease was communicated to it. For instance, a horse inoculated at Alford from a mad sheep, contracted the disease in its most exaggerated form, since he tore the skin of his own forelegs off with his teeth. But when a sheep was put before him, he was immediately seized with a paroxysm of rage, and the poor creature in no time was bitten to death.

"The tendency of human patients to bite has been imagined, or enormously exaggerated. There is no case of the disease having been communicated from one human being to another. The friends of a sufferer may therefore fearlessly and charitably nurse him, without employing any greater precaution, or any more violent or barbarous means, than the strait-waistcoat during the crisis. His mind requires support and calming, as much as his body. Moral remedies are most efficacious; indeed, material remedies, it may be believed, derive much of their influence from their moral effect. Every effort should be made to divert the patient's attention from the fixed idea which masters him.—Even superstitious fancies have rendered good service.

FACT IS STRANGER THAN FICTION.

While Hood was composing the "Song of the Shirt," and painting with the tints of despair the poor seamstress slaving in her garret, a mechanic almost equally poverty-stricken was working out in an American garret the means of her emancipation. "In poverty, hunger and dirt," Elias Howe, a native of Massachusetts, surrounded by a young family, for whom he was obliged to labor during the day, devoted his after-hours to the construction of a Sewing Machine. This was about the year 1841, and his career since that period up to the present time affords an episode in the annals of intelligent labor pregnant with incidents, and checkered with the lights and shades, which affords another illustration of the old saying that "fact is stranger than fiction." Judicial investigations have demonstrated, in the clearest manner, that to Howe, and to him alone belonged the credit of inventing the first Sewing Machine. His latest achoivement "The New Improved Machine," has created a demand almost beyond the power of the Manufactory to supply. G. A. Simms, Agt, Leonardtown.