THE PRISONER OF MAGDEBOURG.

The secret love of Amelia, the sister of Frederick the Great, and Baron Trenck was of a most romantic nature. The unlucky Baron appears to have been another example of the vanity of human wishes. While a handsome young officer he attracted the attention and won the affections of the Princess, who was not so much distinguished for her beauty as for her exalted rank. Alas! she was also a philosopher like her brother. Her affections, therefore, had their full play in the absence of all religious restraint. The royal brother decidedly objected to the attentions of the handsome young officer. He, at the same time, desired to avoid all scandal, and to effect this no time was to be lost. He gave the young lover the strongest hints to mind and mend his ways. But love is ever blind, and "laughs at locksmiths;" and so it was in this case. The secret interviews continued, but the detectives were too sharp, and revealed every interview to the King. Arrests for pretended military offenses were the next measures adopted to warn the lovers, and protect the lady in spite of herself. But Trenck was no sooner freed from these restraints than he again returned for consolation to the arms of his mistress. A longer incarceration was next decreed. From this he freed himself, and fled to a town beyond the Prussian limits. There, in his indignation at what he styled Frederick's tyranny, he soon forgot what he owed to one who had sacrificed everything the world holds dear. In his blind rage he irreparably injured his royal mistress, for he robbed her of that which, while it might have enriched him, left her "poor indeed." He had the audacity to exhibit, at a large dinner-party, the portrait of the Princess Amelia, and boast of the favors she had granted.

Frederick could no longer pretend ignorance of her conduct. Nothing but vengeance remained, and the continued imprudence of Trenck soon furnished the monarch with the opportunity which he was not slow to improve. Trenck was suddenly seized, and led off to a dungeon of one of the Prussian fortresses, where he suffered that long incarceration whose dreadful story has been told so pathetically, and is so familiar to the world. After suffering a long imprisonment, the King released him, giving him a suit of mean clothes and some money, strictly enjoining upon him the necessity of leaving Prussia. After Frederick the Great's death, Trenck obtained permission from the new monarch to visit Prussia, for the purpose of gathering up the wreck of his paternal fortune. On arriving at Berlin, it may easily be imagined that his first and most earnest desire would be to visit the lady who had been the source of all his misfortunes. Alas! what language could describe that interview! It lasted for several hours, and was consecrated to mutual tears. The past, the present, and the future were discussed without any alleviation to their mutual sorrows. What perplexities, what griefs were theirs!

Trenck, with his hair prematurely grey, his body curved with the weight of sixty pounds of iron, which for ten years had hung suspended from it, his features changed by grief—this, then, was the man who, in his youth, was so remarkable for manly beauty, and whose image she had so faithfully preserved! He, on the other hand, beheld in her for whom he had suffered so much a female who, like himself, was prematurely old: a head entirely bald, and shaking with the palsy; a form that tottered with feebleness, joined to limbs that, through contortion and disease, were scarce able to perform their office. How, in so altered a being, was he to trace the once loved object of his affection? How, in the accents of affection, the cold, unfeeling train of reasoning, of desperation, and mistrust that now escaped her, was he to recognize the tones by which he was once enamored? How, in the illiberal spirit in which she now judged of men and things, could he be reminded of the rich sallies of wit that had so often gratified his understanding? Where were now the impetuosity of youthful gayety and the illumination of her magic? Each now finds in the other a shrunk and emaciated form.

In this moment of trial, the resolution of Amelia proved superior to the courage of Trenck. She so conducted the interview as to make it serve the purpose of diverting, for the time, their mutual sorrows. She inquired particularly after his situation, and as to the nature of his present resources and future hopes, and offered him pecuniary assistance, which he accepted. In this spirit they separated, to see each other no more in this world. Trenck married shortly after, and of this marriage the following very interesting anecdote is told. It was during a brief residence at Aix la Chapelle that he made the acquaintance of a baron, who was burgomaster of the town, and had several daughters. Trenck fell in love with the youngest, about eighteen, exceedingly pretty and amiable. He demanded and obtained her in marriage. A gayety of temper natural to the lady having, however, occasioned some censures to be passed on her conduct, her husband, on the evening of their marriage, gave a striking proof of his originality of character. When every one had retired to rest, and the bride and bridegroom had entered their apartment, the latter locked the door, took up a pistol, and said:—"I am acquainted, madame, with the reports that have been circulated respecting your repu- [illegible] is but just I should be acquainted [illegible] tation—[illegible] are well founded also how far these report[illegible] therefore, choose whether you will make me a generous confession, or perish by my hand." The poor bride, confused and trembling, wept, lamented, and implored the pity and forbearance of her husband; but in vain. He was inexorable, and to her prayers to spare her life, only answered:—"Let me have a generous confession, with no omissions, no reservations, or receive your death at my hands." He persevered so absolutely that she was at length obliged to enter on the confession required. When she had confessed all, Trenck, laying down his pistol, said to her:—"Madame, you were ignorant of my true character; if you had known it, you would have entered into no engagement with me; consequently, I should not have been entitled to the avowal now made me. As this is the case, I have no reproach to make, nor will I upbraid you for what has passed. What I wished for was to try if you were capable of telling the truth. This experiment has afforded me convincing proof of your veracity, and I am satisfied. Now that I know you are possessed of sincerity and ingenuousness of heart, in the fulness of mine I promise you the tenderest, the sincerest affection."

The lady was delighted, and they lived happily together, she bearing him many children. But in an evil hour for himself, his restless spirit drew him towards Paris, just at the time the Reign of Terror was at its height. It was not long before the bloodhounds of the Convention were upon his track; and one bright summer afternoon the prisoner of Madgebourg, the lover of Amelia, found himself in the creaking tumbril that was hurrying a few more unfortunates to the guillotine. His fortitude and endurance, tried so often, did not desert him. He spoke words of good cheer to his companions in misery; he joked with the railing crowd that accompanied the doomed to their place of punishment; he even hummed a merry song as he viewed the terribly exciting scene with indifference. Arrived at the scaffold, he ran up the stairs with the vigor of step belonging to youth; and, as the heavy sweep of the crimson axe crushed through his neck, and his head, with its long gray hair, fell into the basket, one of the spectators cried out, "See how defiant it looks!"

Thus perished the prisoner of Madgebourg.

INTERESTING EXPERIMENTS IN PHOTOGRAPHY

Photographing Colors — Photo-Relief Engraving.

At the meeting of the Lyceum of Natural History the President gave an account of a visit he had made during the summer to the workshop and studio of Niepce de St. Victor, the celebrated discoverer of the art of photographing in colors directly from nature. He found the artist in one of those mysterious galleries of the Louvre where officers of the Government attached to the Imperial household are provided with quarters, and are allowed leisure to cultivate some branch of art to which the associations of the place and the rich treasures stored below may inspire them.

M. Niepce was very polite and communicative. There was no attempt to disguise his processes, but, on the contrary, he seemed anxious to impart all the information he was possessed of, in order to encourage others to take up the research and prosecute it to a successful termination. His investigations into the effects of light upon various sensitive chemical agents were carried on in laboratories overlooking the noisy and thronged Rue de Rivoli. There were all of the usual accessories of a photographic gallery—dark closets, sinks, tables, curtains, screens, shaded windows, chemicals, and the odor of iodine which always prevails in such a place.

The objects selected for testing the power of light to transfer color were complicated patterns and designs, such as are used by the calico-printer or for wall paper, and beautiful French dolls, dressed in all the colors of the rainbow, with plate jewelry and rich silks, so as to make a fair trial of the process.

M. Niepce had succeeded in photographing a doll stereographically, so that it stood out in relief under the stereoscope with all of the colors, the blue, red, green, white, and black, equally sharp and distinct. He was kind enough to present to his visitor two specimens of photographs of highly colored wall patterns, which the President exhibited to the members of the society, and which attracted great attention.

The process pursued by Niepce is essentially the same as that suggested by Becquerel and Poitevin. It is, in fact, the old daguerreotype process with a few modifications. The silver plate is rendered sensitive by being placed in a bath of some hypochlorite. The thin film of chloride of silver which forms on the surface is partly fused before the exposure is made. After the first exposure it is heated and once more put into the camera. Such a method would be highly fatiguing for a living subject, but immaterial for an inanimate one. There are technical precautions to be observed, the details of which are given in the published articles of Niepce.

There would appear to be no doubt about the possibility of photographing colors. The specimens exhibited were conclusive on that point. But now comes the unfavorable side of the picture—they will not keep; they fade like the rose. The beautiful stereograph of the doll would fade out entirely in a few hours in the direct sunlight, or in a few days in the suffused light of a room. All efforts to fix the colors have been unavailing. The fixing agent is yet to be discovered. But when we recall the long years of patient research on the part of Daguerre and the elder Niepce, before they succeeded in fixing the image on the silver plate, we can take courage and confidently anticipate the final success of this branch of art.

Professer Charles A. Seely remarked upon the great beauty of the specimens exhibited by the Chairman, and stated that they were superior to any he had ever seen, and indicated a decided improvement upon the earlier pictures by M. Niepce. Professor Seely spoke of the labors of Becquerel in the same direction, and was disposed to give him the credit for having originated the method since employed by photographers in colors. He also stated that colored pictures had been taken in this country ten or fifteen years ago by a Mr. Hill. They could not, however, be fixed, and the further prosecution of the art had been suspended since the death of the inventor. Mr. Hill wrote a considerable volume on heliochromic pictures, which was sold at a high price, but is now out of print. There was at one time considerable talk of securing an appropriation from Congress to enable Mr. Hill to carry on his researches, but no success attended the movement. Mr. Cameron, of Ohio, also published articles on color pictures in Humphrey's *Journal of Photography*. There seems to be no doubt that colors can be photographed, or rather daguerreotyped; but how to fix them has not yet been discovered.

The President also exhibited a very fine specimen of photo-relief engraving, which he had received from the inventor, Mr. Woodbury, whom he found engaged in perfecting his process in Paris. By this method an ordinary negative is taken; of this a gelatine copy is made, which is transferred to soft metal type by means of a powerful hydraulic press. A *cliché* is thus formed which affords the printing surface. The ink is a solution of gelatine, properly colored; this is poured hot upon the surface of the plate, and a piece of paper is gently pressed upon it. After the gelatine sets it adheres to the paper and forms the picture. The picture is a cast of the metallic *cliché*, but is so thin that it is impossible to feel or see the relief. Plaster casts of the pictures formed on the metallic plates were also exhibited. These casts could be electrotyped, and thus the most delicate microscopical subjects could be printed, or, in fact, any object can be copied.

Mr. Woodbury's process differs somewhat from the photo-lithographic method pursued by Mr. Osborne, though both use the action of light upon gelatine mixed with bichromate of potash. In the one case we have metallic plates, and in the other stone for the printing surface. Both of these methods are capable of extensive application, and ought to be better understood by the publishers of illustrated books and magazines. Some very fine microphotographs taken by Mr. Arnold were exhibited to the society.

—M. Thuillier, principal editor of the *Courrier de l'Algérie*, and M. Ferrouillat, director of the same journal, were recently tried at the Court of Correctional Police of Algiers, on a charge of spreading false news and exciting hatred and contempt of the Government, and were both acquitted. The public prosecutor appealed to the Imperial Court of Algiers against that verdict, and this latter tribunal has now condemned the two editors to fines of 300 francs and 200 francs respectively.

—The *Gazette des Etrangers* announces that Prince Achille Murat has resigned his commission as sub-lieutenant in the Eighth Hussars.

Signboard Literature in Europe.

From an amusing and instructive article in *Once a Week* we extract the following pleasant sketch of the curiosities of signboard literature and tradition in many parts of Europe outside of England. The writer remarks that to see the olden sign in all its glory, one must seek those countries that have not moved forward as fast as Great Britain, but still keep to many of the customs of their ancestors. "Even in Paris, many trades and professions still make their whereabouts known by signs. Who has not been amused by the midwives' signs in that city, which represent the nurse in the lying-in-chamber taking, with a triumphant air, the new-born babe to the equally triumphant-looking father? In Holland there is a perfect harvest of quaint sings still remaining; but for the truly picturesque signs we must go to the Tyrol. The hotels there are invariably decorated with some picture of a saint; but the favorite sign is generally a gigantic St. Christopher, painted, or rather frescoed, on the wall. After a long ride in this mountainous country there is something charmingly pleasant in coming suddenly upon a solitary inn, and seeing the saint, perhaps thirty feet high, bearing the infant Christ upon his shoulder while he is fording a river. St. Christopher is the patron saint of the poor man, hence the reason for his picture as a sign. St. George slaying the dragon is another common sign in that country, and often, in addition to these signs, there will be pictures of the Virgin, or of Christ bearing His cross. The innkeeper in these valleys is by no means such a coarse specimen of humanity as we often meet with in country places in England; he evidently is a lover of art, for we often see in the most remote villages excellent copies of well-known pictures by the old masters, which they have adopted as their signs.

In Styria signs are used for a purpose which is anything but assuring to the nervous traveller. Journeying along one of the steep defiles in this country a few years ago with a very timid lady, our attention was drawn to a custom they have in this superstitious country of marking the site of every accident by flood or mountain path with a picture depicting the nature of the casualty. Here, where the road overhangs the river, a lady will be seen precipitated into the flood; at the next sharp turn a carriage will be seen overturned, with gashed travellers writhing beneath; or an astounding avalanche will be shown swallowing up the eilwagen and all its passengers. Near the picture will generally be seen a box, in which you are requested to place a contribution in order that the priest may say a mass for the repose of their souls. We suppose that the priests are the artists of these gentle reminders of our mortality, and use them as advertisements to draw alms.

THE OLDEST PERSON KNOWN.—A colored woman, Mrs. Flora Stuart, of Londonderry, N. H., the Manchester *American* says, is the oldest person known in the United States. She was born in Boston in 1750, and consequently is twenty-six years older than the Declaration of American Independence. As she tells the story, her father and mother, when she was three months old, came into the possession of the Simpson family of Windham, N. H., as slaves, and remained with them until after the abolition of slavery in that State. She called her maiden name after that of her master's family, Simpson. She has lived in Rockingham county, in the towns of Windham, Londonderry, and Candia, from her childhood. Long ago she was left a widow, and has now living two sons and a daughter. She was at Manchester on Wednesday, and had photographs of herself taken, and was very much surprised at the process.

—It may be hard for people who do *not* read the infamous paper published by the brute Pomeroy (La Crosse *Democrat*), to believe that the following is really the expression of any Northern newspaper. Nevertheless it came from the sheet named, and is entitled to notice because the *Democrat* is a great favorite with its party. It says:—

"Rebellion a crime! Liar in your throat, Phil. Sheridan. Every hour justifies the acts of those who, from Bull Run to Richmond, through four years of battle and blood, sacrifices and struggles, labored, suffered, fought, died for the cause of civil freedom. Every passing day proved the soundness of their judgment, the wisdom of those who strove for independence. Every revolving year makes the 'lost cause' more sacred to the lovers of liberty, dearer to the hearts of those who were faithful to it from its inception to its temporary fall."

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All-wool Shirts, white, for Gents.
All-wool Shirts, scarlet, for Gents.
All-wool Shirts, grey mixed.
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Will be sold at Auction, on the premises, at AUGUSTA, GEORGIA, NOV. 28, 1867, the Land and Buildings known as the AUGUSTA MACHINE WORKS AND LOT, together with

TWELVE CITY LOTS.

This property consists of one tract of land, which the Augusta canal runs through diagonally, bounded north by D'Antignac street, east by Jackson street, south by Adams street, and west by Campbell street—its northern and southern lines being about six hundred and ninety feet, and its eastern and western lines about three hundred and ninety-two feet, on which are situated one three-story brick building, 100 feet by 50 feet; one brick foundry, 150 feet by 52 feet; and several smaller buildings.

Eleven (11) city lots, situated on the south side of Adams street, between Campbell and Jackson streets, designated in numbers on the plan of the city of Augusta, made by William Phillips, as 17, 19, 21, 18, 20, 22, 24, 26, 24, 25, and 23.

One triangular lot of 132 feet front, on the south side of Fenwick street, between the Augusta canal and "Hight's Foundry."

The machine works, lot, and buildings will be sold together, the city lots separately.

Also, at the same time and place, will be sold four (4) frame buildings, 100 feet by 41 feet, and one (1) frame building, 29 by 15 feet, situated on the grounds of the Richmond County Academy, Telfair street.

For further particulars in regard to this property, inquire at this office and that of Brevet Colonel M. L. Ehlers, corner of Green and Jackson streets, Augusta, Georgia, where the plans of the property can be seen.

Terms cash for all the property except the machine works and lot, one-half of which will be required cash, and the balance in four months.

Sale to commence at 11 o'clock A. M.

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An examination will show my stock to be unsurpassed in quality and cheapness.

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