

MY SECRET. My soul its secret hath, my life too hath its mystery. A love eternal in a moment's space conceived; Hopeless the evil is, I have not told its history, And she who was the cause nor knew it nor believed. Alas! I shall have passed close by her unperceived, Forever at her side, and yet forever lonely, I shall unto the end have made life's journey, only Daring to ask for naught, and having naught received. For her, though God hath made her gentle and endearing, She will go on her way distraught and without hearing. These murmurs of love that round her steps ascend, Piously faithful still unto her austere duty, Will say, when she shall read these lines full of her beauty, "Who can this woman be?" and will not comprehend. FELIX ARVEDS. -From the Atlantic Monthly.

THE SEPTEMBER MAGAZINES

"THE ATLANTIC." From Turner & Co. we have received the September number of the Atlantic, which has the following list of articles:-

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Mr. John S. Dwight, editor of Dwight's Journal of Music, in his paper entitled "Music as a Means of Culture," makes an eloquent plea for a more extended knowledge and appreciation of the best music in this country. We quote the concluding portion of his article:-

"Music must become a great part of our common, we may say our atmospheric, education. It has already gone too far for us to doubt it. Let its importance but begin to be appreciated, and the next Peabody will feel his way to general gratitude by liberal endowment of an art of vital interest to millions, where only tens or hundreds can know how to care for some of the learned branches for which professorships are founded. Money will yet be poured out freely for true colleges of music, as it has been for those of literature and science. It is not worth our much fostering as a boat race, international or other."

Consider, first, the simplest prima facie claim of music; consider its civilizing agency, so far as it may become part of the popular, the public education. We, as a democratic people, a great mixed people of all races, overrunning a vast continent, need music even more than others. We need some ever-present, over-welcome influence that shall insensibly tone down our self-asserting and aggressive manners, round off the sharp, offensive angularity of character, submerge the most bludgeoning and ceaseless conflict of opinions, warm out the general individual humanity of each and every unit of society, lest he become a mere member of a party, or a slave of business or fashion. This rampant liberty will rush to its own ruin, unless there shall be found some gentler, harmonizing, humanizing culture, such as may pervade whole masses with a fine enthusiasm, a sweet sense of reverence for something far above us, beautiful and pure, awakening some ideal in every soul, and often lifting us out of the hard, hopeless prose of daily life. We need this beautiful, serene, calm, untroubled, and unambitious influence that shall insensibly tone down our self-asserting and aggressive manners, round off the sharp, offensive angularity of character, submerge the most bludgeoning and ceaseless conflict of opinions, warm out the general individual humanity of each and every unit of society, lest he become a mere member of a party, or a slave of business or fashion. This rampant liberty will rush to its own ruin, unless there shall be found some gentler, harmonizing, humanizing culture, such as may pervade whole masses with a fine enthusiasm, a sweet sense of reverence for something far above us, beautiful and pure, awakening some ideal in every soul, and often lifting us out of the hard, hopeless prose of daily life.

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The hard-working, jaded millions need expansion, need the rejuvenating, the ennobling experience of joy. Their toil, their church and creed, perhaps, their party livery, and very vote are narrowing; they need to taste, to breathe a larger, freer life. Has it not come to thousands while they have listened to or joined their voices in some thrilling chorus that made the heavens seem to open and come down? The governments of the Old World do much to make the people cheerful and contented; here it is all *laissez faire* each for himself, in an ever-keener strife of competition. We must look very much to music to do this good work for us; we are open to that appeal; we can forget ourselves in that; we blend in joyous fellowship when we can sing together; perhaps quite as much so when we can listen together to a noble orchestra of instruments interpreting the highest inspirations of a master. The higher and purer the character and kind of music, the more of real genius there is in it, the deeper will this influence be.

Judge of what can be done by what already within our own experience has been done and daily is done. Think what the children in our schools are getting through the little that they learn of vocal music—elasticity of spirit, joy in harmonious co-operation, in the blending of each happy life in other; a rhythmical instinct of order and of measure in all movement; and a quickening of the ear and sense, whereby they will grow up susceptible to music as well as with some use of their own voices, so that they may take part in it, for, from these spacious, apple-orchard in full bloom, say, on their annual fête days) shall our future choirs and oratorio choruses be replenished with good, sound material.

Think what unconscious culture, what refining influence, the people of a city might breathe in with the common breath of life from concerts in the open air, from military bands, and, better still, from civic bands, if only our king and lord, the people aforesaid in its corporate capacity, would make an enlightened provision for these things, and institute

a competent commission, or commissioner, a "Philostate, master of the revels," of real taste and judgment, to see to it that the bands be good—ones, the programmes of a kind to elevate and civilize, and not demoralize by brutal bray of everlasting brass; and that the repertoire be made up of models of enduring beauty, instead of specimens of every foolish reigning fashion in its turn. Such an office should be of high honor, of careful appointment, and safe tenure, like a judgeship. Think what revival of the best enthusiasm, what enriching of the inner man's resources, what a lift for thought and feeling, may be given, has been given, by great festivals of music, and even by "great jubilees," could their ambition be a little sobered, and all the claptrap and extravagance left out.

Think, above all, how much of the best kind of culture, though it be undefinable, un-demarcative, a silent absorption, as it were, through all the pores and into every finest spiritual fibre, may be found in the staid series of concerts of the highest order, where to listen well is to take part, and where every person present both in body and in soul "assists," in the French sense of the word. All that is necessary to this is that, besides rich material, there shall be a pure artistic spirit pervading the whole concert; the programme ought to be an art-work in itself, with nothing miscellaneous about it, it being not enough that it should contain fine things; it should contain them so placed that they shall not jostle one another, each obliterating the impression of the last; and that their spell shall not be broken by bringing them into incongruous company with things of so irreconcilable a spirit that one can carry home no clear impression of the concert as a whole.

But of the good influence of music in the more popular and public way the half is not told, so long as we have not hinted how much fitly chosen music may do, has done, though too seldom, as an element in public celebrations of great events in human progress, in commemorations of great men, or in aid of noble charities. On such occasions its chief efficacy depends upon significant, appropriate selections to be played or sung; upon the close affinity or correspondence of each strain of music, both with the spirit of the hour and with whatever thought or ceremony it may prepare or follow in a work, upon a certain artistic unity of programme, of which it catches by quick sympathy the key-note, dictates in some way the order, moulds all to sympathy, tenderly guards throughout the unbroken continuity of meaning, and serves as a frame and background to the whole. She, Music, should be called in at the first inchoation of the plot as the most sympathetic, subtly appreciative, suggestive confidante; and when it comes to the fulfillment, hers is the part of chief interpreter, as well as of disposer, of all minds to the right mood of expectation and the right impression after. Commonly we do quite differently. We call in music upon such occasions, not as an equal, a co-working intelligence, but rather as king's jester, to supply a little idle recreation in the pauses. We employ a band of instruments, mostly military, to discourse loud polkas, pot-pourris from operas, or what not, selected without rhyme or reason, and so rudely break the spell and rob the hour of character and meaning. Art would reform this. Art knows nothing miscellaneous.

We are not quite without examples of the better way; our Boston Music Hall, within a few years, has been witness of a few which might be followed. Who that was present will forget that welcome to our noble Lincoln's Proclamation of Emancipation on that first of January, when Emerson first read his thrilling "Boston Hymn" of liberty and justice; and when music, furnishing first the darker prelude, in allusion to the days of bondage and of hope deferred, through the overture to "Egmont," and that exciting number from "The Hymn of Praise," in which to the anxiously repeated question, "Will the night soon pass?" the clear soprano, like a stream of sunshine, starts with the cry, "The night is departing!" and the glorious *orchestra* of chorus floods the world with light and carries all before it in a blaze of high-pitched harmony and trumpets—then proceeded in the lofty vein of heroism and of holy triumph, by making heard, in such significant connection (not to name all), the glorious Fifth Symphony of Beethoven; the chorus from *Elijah* full of comfort to the long-suffering; "He watching over Israel;" Handel's sublime hallelujahs; and finally the patriotic "sunburst" of the overture to *William Tell*!

Think, too, of the part that music bore the day we listened to the eulogy on our good Governor. How the organ whispered peace in those sweet strains of the concluding chorus, sung at the tomb of the SAVIGUS; of Bach's Passion Music; and how the mournful effect of the grandest expression of a people's grief, bereft of a true hero, the Funeral March from Beethoven's Heroic Symphony, was tempered by the chorus, full of comfort, from "St. Paul," "Happy and blest are they who have endured;" then by the heavenly *andante*, reassuring and uplifting, from the Fifth Symphony of Beethoven; and then, to sum up all in one grand lesson, the strong, confident chorus, harmonized by Beethoven, "Who God does, surely is well done!" Think, too, how music in meaning and new beauty to that commemoration of a great man of science, when our Agassiz paid noble tribute to the life and labors of his great friend and teacher, Humboldt; how the music and the spoken word shed light upon each other; how Mozart's chorus of the Priestess of Isis sang of the consecration of the noble youth to Truth, wherever she might lead him; and how the wondrous overture to *The Magic Flute*, and the first movement of Beethoven's Seventh Symphony, by their fascinating hint of the perpetual pursuit of unity through all the labyrinthine windings of variety, fitly prepared and followed a discourse of which that was the very theme!

Now out of all these ways of popular exposure to the influence of good music, as well as from private, even solitary communion with its master spirits, comes much valuable culture; not in the sense of musical or any other knowledge, technical and special; not a direct conscious culture, as such, of the memory or of the reasoning faculty; not scholarship; perhaps, nor taste and elegance of manners; but address; not force of will or quickness of decision; but, nevertheless, a culture moulding us insensibly, a sort of atmospheric culture, weighing gently upon each and all, like wholesome air, expanding the chest, warming the heart, putting the nerves in tune, disposing to unconscious courtesy and kindness, prompting each to fill his place cheerfully and unobtrusively, forgetting self in the harmonious whole, weaving a sympathetic bond, making us all feel like happy, trustful children, free and not afraid.

We may learn something from our German fellow-citizens in illustration of this important chapter in the art of life. We as a people seem somehow to have lacked this art. We count prosperity like anxious bond-slaves, fearing to call a moment of our lives our own, fearing to live, in our unceasing, feverish pursuit of the mere means of living. We are enterprising to a fault; we go ahead faster than others; but it is by a century-old contrivance, letting a large part of our real vital, human self run down into the lower animal, or the machine that carries us. Why, O "Yankees," O proud Westerner, why waste your life in rivaling a steam-engine? Man makes himself a mere machine for generating or accumulating power, and all for what? And with what a solemn, sanctimonious, lean, hard-favored way he does it often! With what a quasi-religious and self-righteous tone he quotes his business maxims! How he amalgamates unworshipful orthodox with the most secular showman's cant in the advertising of his wares! How he practically confounds religion with his own selfish love, as generalized into prudential maxims!

We esteem ourselves the freest people on this planet, yet we have perhaps as little real freedom as any other; for we are the slaves of our own feverish enterprise and of a barren theory of discipline which would find us virtuous to a fault through abstinence from very life. We are afraid to give ourselves up to the free and happy instincts of our nature. All that is not purely of advancement in some good, conventional approval of business, or politics, or fashion, or intellectual reputation, or professed religion, we count waste. We lack *geniality*; nor do we, as a people, understand the meaning of the word. We ought to learn it practically of our Germans. It comes of the same root with the word *genius*. Genius is the spontaneous principle; it is free and happy in its work; it is artist and not duddie; its whole activity is reconciliation of the heartiest pleasure with the purest loyalty to conscience, with the most holy, universal, and disinterested ends. Genius, as Beethoven gloriously illustrates in his Choral Symphonies (indeed, in all his symphonies), finds the key-note and solution of the problem of the highest and best state in "Joy," taking his text from Schiller's hymn. Now, all may not be geniuses in the sense that we call Shakespeare, Mozart, Raphael, men of genius. But all should be partakers of this spontaneous, free, and happy method of genius; all should live childlike, genial lives, and not wear all the time the consequential livery of their unreeling business, nor the badge of party and profession in every line and feature of their faces.

This genial, childlike faculty of social enjoyment, this happy art of life, is just what our most influential of the fine arts—music, "Liedertafel" and the summer singing festival of which the Germans are so fond. There is no element of national character which we so much need; and there is no class of citizens whom we should be more glad to adopt and own than those who set us the examples. So far as it is a matter of culture, it is through art chiefly that the desiderated genial era must be ushered in. The Germans have the sentiment of art, the feeling of the beautiful in art, and consequently in nature, more developed than we have. Above all, music offers itself as the most facile, most popular, most influential of the fine arts—music, which is the art and language of the feelings, the sentiments, the spiritual instincts of the soul, and so becomes a universal language, tending to unite and blend and harmonize all who may come within its sphere.

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FINANCIAL. AN EXCELLENT INVESTMENT!

10 Per Cent. First Mortgage Land Grant Bonds OF THE Portage Lake and Lake Superior Ship Canal Company, At 95 and Accrued Interest. Coupons payable January and July at Ocean Bank, New York.

Secured by mortgage of the CANAL, its tolls, franchises, and EQUIPMENTS, and 300,000 ACRES of very valuable and carefully selected IRON, COPPER, PINE, AND OTHER TIMBER LANDS. Worth at the lowest estimate five to eight times the amount of the mortgage.

Whole Issue \$500,000, Of which a balance of only \$100,000 remains unsold. This Ship Canal—after five years labor and an expenditure of nearly a million dollars, besides nearly half a million more for machinery and equipments—is nearly finished, and will be entirely completed the present season.

The tolls on the present commerce of Lake Superior would not only pay the interest on these bonds, but large dividends also to the stockholders. This trade will be increased immensely next season when the grain from the great wheat-producing regions of Minnesota shall pass by way of the canal (as it necessarily must to the seaboard, by way of the railroad from St. Paul to Duluth, now just completed. Send for maps and circulars. For sale at 95 and accrued interest by B. K. JAMISON & CO., Bankers, COR. THIRD AND CHESTNUT STS. PHILADELPHIA.

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COUPON BONDS of \$100 each will be issued, with interest at seven per centum per annum, payable semi-annually, on the first day of January and July, in each year, and REGISTERED BONDS of \$1000, \$500, and \$100 each, without coupons, payable interest at seven per centum per annum, quarterly, on the first day of January, April, July, and October, in each year, principal and interest payable at the office of the Union Trust Company in New York.

Robinson, Chase & Co., No. 18 Broad Street, New York. Application may be made to Messrs. GLENDINNING, DAVIS & CO., Philadelphia.

SEVEN PER CENT. BONDS At 75, Interest Regularly Paid. WE OFFER FOR SALE \$50,000 SOUTH MOUNTAIN IRON AND RAILROAD CO. SEVEN PER CENT. BONDS, At 75 and Accrued Interest, SECURED BY 17 MILES OF RAILROAD.

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FOR SALE, Six Per Cent. Loan of the City of Williamsport, Pennsylvania, FREE OF ALL TAXES. At 85, and Accrued Interest. These Bonds are made absolutely secure by act of Legislature compelling the city to levy sufficient tax to pay interest and principal.

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ELLIOTT & DUNN BANKERS No. 109 SOUTH THIRD STREET, DEALERS IN ALL GOVERNMENT SECURITIES, GOLD BILLS, ETC. DRAW BILLS OF EXCHANGE AND ISSUE COMMERCIAL LETTERS OF CREDIT ON THE UNION BANK OF LONDON.

REAL ESTATE AT AUCTION. NOTICE. By virtue and in execution of the powers contained in a Mortgage executed by THE CENTRAL PASSENGER RAILWAY COMPANY

of the city of Philadelphia, bearing date the eighth day of April, 1863, and recorded in the office for recording deeds and mortgages for the city and county of Philadelphia, in Mortgage Book A. C. H., No. 56, page 642, the undersigned Trustee named in said mortgage

WILL SELL AT PUBLIC AUCTION, at the MERCHANTS' EXCHANGE, in the city of Philadelphia, by MESSRS. THOMAS & SONS, Auctioneers, at 12 o'clock M., on TUESDAY, the eighth day of October, A. D. 1870, the property described in and conveyed by the said mortgage, to wit:-

No. 1. All those two contiguous lots or pieces of ground, with the buildings and improvements thereon erected, situate on the east side of Broad street, in the city of Philadelphia, one of them beginning at the distance of nineteen feet seven inches and five-eighths southward from the southeast corner of the said Broad and Coates streets; thence extending eastward at right angles with said Broad street eighty feet one inch and a half to Broad street; and thence northward along said Broad street, seventy-two feet to the northeast corner of an alley, two feet six inches in width, leading southward into Penn street; thence westward crossing said alley and along the lot of ground hereinafter described and at right angles with said Broad street, seventy-nine feet to the east side of the said Broad street; and thence northward along the east line of said Broad street twenty-two feet to the place of beginning. Subject to a Ground Rent of \$50, silver money.

No. 2. The other of them situate at the northeast corner of the said Broad street and Penn street, containing in front or breadth on the said Broad street eighteen feet, and in length or depth eastward along the north line of said Broad street twenty-four feet and two inches, and on the line of said lot parallel with said Penn street seventy-six feet six inches and three-fourths of an inch to said two feet six inches wide alley. Subject to ground rent of \$72, silver money.

No. 3. All that certain lot or piece of ground beginning at the S. E. corner of Coates street and Broad street, thence extending southward along the said Broad street nineteen feet seven inches and five-eighths of an inch; thence eastward eighty feet one inch and one-half of an inch; thence northward, at right angles with said Coates street, nine feet to the south side of Coates street, and thence westward along the south side of said Coates street ninety feet to the place of beginning.

No. 4. Four Steam Drummy Cars, twenty feet long by nine feet two inches wide, with all the necessary steam machinery, seven-inch cylinder, with ten-inch stroke of piston, with heating pipes, &c. Each will seat thirty passengers, and has sufficient to draw two extra cars.

NOTE.—These cars are now in the custody of Messrs. Grice & Long, at Trenton, New Jersey, where they can be seen. The sale of them is made subject to a lien for rent, which on the first day of July, 1870, amounted to \$600.

No. 5. The whole road, plank road, and railway of the said Central Passenger Railway Company of the city of Philadelphia, and all their land (not included in Nos. 1, 2, and 3), roadway, railway, rails, rights of way, stations, toll houses, and other structures, depots, depots and improvements and other real estate, buildings and grounds whatsoever, and all and singular the corporate privileges and franchises connected with said company and said road and railway, and relating thereto, and all the tolls, income, issues, and profits to accrue from the same or any part thereof belonging to said company, and generally all the tenements, hereditaments and franchises of the said company. And also all the cars of every kind (not included in No. 4), machinery, tools, implements, and every thing connected with the proper equipment, operating and conducting of said road, plank road, and railway; and all the personal property of every kind and description belonging to the said company.

Together with all the streets, ways, alleys, passages, waters, water-courses, easements, franchises, rights, liberties, privileges, hereditaments an appurtenances whatsoever, and every thing of any and every kind and description belonging to and appertaining to, the reversioners and remaindermen, rents, issues, and profits thereof, and all the estate, right, interest, property, claim, and demand of every nature and kind whatsoever of the said Company, as well as law in equity of, in, and to the same and every part and parcel thereof.

The properties will be sold in lots as numbered. On each bid there shall be paid at the time the property is struck of Fifty Dollars, unless the price is less than that sum, when the whole sum bid shall be paid.

W. L. SCHAEFER, S 13 C11 W. W. LONGSTRETH, Trustees. FOR LIVERPOOL AND QUEENS TOWN.—Imperial Line of Royal Mail Steamers are appointed to sail as follows: City of Baltimore (via Halifax), Tuesday, August 23, at 1 P. M.; City of Washington, Saturday, August 27, at 2 P. M.; City of Paris, Saturday, September 3, at 12 M. City of Antwerp (via Halifax), Tuesday, September 6, at 1 P. M.

DELAWARE AND CHESAPEAKE STEAM TOWBOAT COMPANY. Barges towed between Philadelphia, Baltimore, Havre-de-Grace, Delaware City, and intermediate points.

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SHIPPING. LORILLARD STEAMSHIP COMPANY FOR NEW YORK, SAILING EVERY TUESDAY, THURSDAY, AND SATURDAY.

are now receiving freight at FIVE CENTS PER 100 POUNDS, TWO CENTS PER FOOT, OR HALF CENT PER GALLON, 1 SHIP'S OPTION. INSURANCE ONE-EIGHTH OF ONE PER CENT. Extra rates on small packages iron, metals, etc. No receipt or bill of lading signed for less than fifty cents.

PHILADELPHIA AND CHARLESTON STEAMSHIP LINE. This line will leave the following first-class Steamships, sailing from PIER 11, Spruce street, on FRIDAY of each week at 8 A. M.:—

ASHLAND, 800 tons, Captain Crowell. J. W. EVERMAN, 629 tons, Captain Hinkley. SALVOR, 600 tons, Captain Ashcroft. Through bills of lading given to Columbia, S. C., the interior of Georgia, and all points South and West. Freights forwarded with promptness and despatch. Rates as low as by any other route. Insurance one-half per cent., effected at the office in first-class companies. No freight received nor bills of lading signed on day of sailing.

WILLIAM A. COURTNEY, Agent in Charleston.

PHILADELPHIA AND SOUTHERN REGULAR MONTHLY LINE TO NEW ORLEANS, LA.

THE ACHILLES will sail for New Orleans direct, on Tuesday, September 13, at 10 P. M.

WEEKLY LINE TO SAVANNAH, GA. The WYOMING will sail for Savannah on Saturday, August 27, at 8 A. M.

SEMI-MONTHLY LINE TO WILMINGTON, N. C. THE PIONEER will sail for Wilmington on Wednesday, August 31, at 6 A. M.

NEW EXPRESS LINE TO ALEXANDRIA, GEORGETOWN, AND WASHINGTON. The Express Propellers of the line will commence loading on the 28th inst.

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WEAVER & CO., ROPE MANUFACTURERS AND SHIP CHANDLERS, No. 29 NORTH WATER STREET AND No. 28 NORTH WHARVES, PHILADELPHIA.

ROPE AT LOWEST BOSTON AND NEW YORK PRICES.

CORDAGE, ETC. At Lowest New York Prices and Freight.

EDWIN H. FITLER & CO., Factory, 727th St. and GERMANTOWN AVENUE. Store, No. 25 E. WATER ST. and 22 N. DELAWARE AVENUE.

ENGINES, MACHINERY, ETC. PENN. STEAM ENGINE AND BOILER WORKS.—MEAD & LEVY, PRACTICAL AND THEORETICAL ENGINEERS, CHIMISTS, ROILER-MAKERS, BLACKSMITHS, and FOUNDRIES, having for many years been in successful operation, and been exclusively engaged in building and repairing Marine and River Engines, high and low pressure, Iron Boilers, Water Tanks, Propellers, etc., and are now prepared to contract for engines of all sizes, Marine, River, and Stationary; having sets of patterns of different sizes, are prepared to execute orders with great dispatch.

PHILADELPHIA, RICHMOND, NORFOLK AND SOUTHWESTERN STEAMSHIP LINE THROUGH FREIGHT AIR LINE TO THE SOUTH AND WEST. INCREASED FACILITIES AND REDUCED RATES.

SWIFT'SURE TRANSPORTATION COMPANY. DESPATCH AND SAFETY LINES. Leaving daily at 12 M. and 3 P. M.

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