THE NEW YORK HERALD.

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To the Public.

THE NEW YORK HERALD—daily newspaper—published every day of the year except New Year's day and Fourth of July. Price 2 cents per copy—or $7 26 per annum—postages paid—cash in advance.

THE WEEKLY HERALD—published every Saturday morning—price 6¼ cents per copy, or $3 12 per annum—postages paid, cash in advance.

ADVERTISERS are informed that the circulation of the Herald is over THIRTY THOUSAND, and increasing fast. *It has the largest circulation of any paper in this city, or the world, and is, therefore, the best channel for business men in the city or country.* Prices moderate—cash in advance.

PRINTING of all kinds executed at the most moderate price, and in the most elegant style.

JAMES GORDON BENNETT,
PROPRIETOR OF THE HERALD ESTABLISHMENT,
Northwest corner of Fulton and Nassau streets.

FOR HALIFAX AND LIVERPOOL. The Royal Mail Steam Ship HIBERNIA, C. H. E. Judkins, Esq., Commander, will leave Boston, for the above ports on Monday, January 1, 1844.
Passage to Liverpool .... $120.
Passage to Halifax .... 20.
Apply to D. BRIGHAM, Jr., Agent, No. 3 Wall street, New York.
d25ec

DRAFTS ON ENGLAND, IRELAND, &c.—Persons about remitting money to their friends in the Old Country can be supplied with drafts in sums of £1, £2, £3, £5, £10, £20, £50, £100, or any amount payable on demand, without discount, or any other charge, at the National Bank of Ireland, Provincial Bank do, Messrs James Bult, Son & Co., Bankers, London; J. Barned & Co., Exchange and Discount Bank, Liverpool; Eastern Bank of Scotland; Greenock Banking Company; Sir Wm. Forbes, Hunter & Co., Scotland; and the branches in every post town throughout England, Ireland, Scotland and Wales, which drafts will be forwarded by the steamer Hibernia, leaving Boston on the 1st January. Apply to W. & J. T. TAPSCOTT,
At their general passage office, 43 Peck slip, corner of South street.
N. B. All letters from the country must come post paid.
d24 rc

TWO MAIL LINES DAILY BETWEEN PHILADELPHIA AND BALTIMORE.
Via—PHILADELPHIA, WILMINGTON AND BALTIMORE RAIL ROAD.
FROM PHILADELPHIA AND BALTIMORE.
Daily (except Sunday) at .... 8 o'clock A. M.
And do " " .... 4 o'clock P. M.
From the Depot corner 11th and Market streets.
FROM BALTIMORE TO PHILADELPHIA.
Daily (except Sunday) at .... 8½ o'clock A. M.
" " .... 7 o'clock P. M.
The Lines connect with the different Trains between New York and Philadelphia.
d26 1w rc W. L. ASHMEAD, Agent.

SUMMER ARRANGEMENT
NEW YORK AND PHILADELPHIA RAILROAD LINE DIRECT,
For NEWARK, NEWBRUNSWICK, PRINCETON, TRENTON, BORDENTOWN AND BURLINGTON.
THROUGH IN SIX HOURS.
Leaving New York daily from the foot of Courtlandt st. Morning Line at 9 A. M.—Mail Pilot Line at 4½ P. M.
The Morning Line proceeds to Bordentown, from thence by steamboat to Philadelphia.
The Evening Line proceeds direct to Camden (opposite to Philadelphia) without change of cars.
Passengers will procure their tickets at the office foot of Courtlandt street, where a commodious steamboat, will be in readiness, with baggage crates on board.
Philadelphia baggage crates are conveyed from city to city, without being opened by the way. Each train is provided with a car in which are apartments and dressing rooms expressly for the ladies' use.
Returning, the lines leave Philadelphia from the foot of Walnut street, by steamboat to Bordentown at 7 o clock, A. M. and by railroad from Camden, at 5 o'clock, P. M.
The lines for Baltimore leave Philadelphia at 7½ A. M., and P. M. being a continuation of the lines from New York.
4 o18 2m*m

NEW YORK AND HARLEM RAILROAD COMPANY.
WINTER ARRANGEMENT.
On and after December 1st, 1843, the Cars will run in the following order:—

Leave City Hall for the Bridge.	Leave the Bridge for City Hall.
7 00 A. M.	8 30
9 00 "	10 20
11 30 "	1 00
2 00 P. M.	3 30
4 30 "	6 00

The City Hall and 27th street line will run as follows:—From 7 A. M. every 10 minutes through the day till 7 30 P. M.
The Extra Night Line will run as follows:—
Leave City Hall for 27th street at 8, 8 30, 9, 9 30, 10, 10 30, & 11.
Leave 27th street for City Hall at 7 30, 8, 8 30, 9, 9 30, 10, & 10 30.
By order of the Board,
n24 1mr W. S. CARMAN, Sec'y.

WINTER ARRANGEMENT—FOR ALBANY, Via BRIDGEPORT and HOUSATONIC & WESTERN RAILROADS, Daily, Sundays Excepted.
Passengers for Albany by this Route will take the new and elegant steamboat EUREKA, Capt J. L. Fitch, which leaves New York from foot Liberty street, Monday morning at half past 6 o'clock, for Bridgeport, thence by the Housatonic and Western Railroads, without change of cars or baggage crates, to Albany, arriving same evening at 8 o'clock. Fare through $5.
For passage or Freight, apply on board, or at the office, foot of Liberty street. G. M. PERRY, Agent.
d2ec

WINTER MAIL LINE FOR ALBANY, and Intermediate places. Fare through to Albany $4. The steamboat ROBERT L. STEVENS, Captain R. L. Mabey, will leave the foot of Courtlandt st. this Wednesday, Friday and Sunday afternoons, at 5 o'clock.
The Steamer UTICA, Captain Joseph Scott, will leave as above, this, Thursday, Saturday and Monday afternoons, at 5 o'clock.
For passage or freight, apply to P. C. Schultz at the office, or on board. d20re

WINTER MAIL LINE FOR ALBANY and intermediate places, from the foot of Courtlandt street.—The steamer UTICA, Capt. J. Scott, will leave as above at 5 P. M. on Wednesday, Friday and Sunday.
The COLUMBIA, Capt. A. Houghton, will leave as above at 5 P. M. on Tuesday, Thursday and Saturday.
For passage or freight, apply on board, or to P. C. Schultz, at the office on the wharf. d13r

STATEN ISLAND FERRY, FOOT OF WHITEHALL ST.—The steamboat STATEN ISLANDER will leave New York and Staten Island, on and after October 2d, as follows, until further notice:—
Leave Staten Island at 8½, 10, A. M., 2, 4, P. M.
Leave New York at 9, 12½, 10 min. past 3, 4½.
N. B.—On Sundays the boat will leave at 11 instead of 12½.
All freight shipped is required to be particularly marked and is at the risk of the owners thereof. a30ec

FOR LIVERPOOL—The New Line Regular Packet 21st January. The new and very splendid New York built packet ship QUEEN OF THE WEST, Philip Woodhouse, master; 1250 tons burthen, will sail as above, her regular day.
For freight or passage, having roomy and unsurpassed accommodations, apply to the Captain on board, at west side Burling slip, or to WOODHULL & MINTURNS, 87 South st.
Price of passage $100.
The superior packet ship Rochester, John Britton, master; 800 tons burthen, will succeed the Queen of the West, and sail on her regular day, 21st February. d22ec

FOR MARSEILLES—Packet for 1st January—The ship TRESCOTT, Capt. Myrick. Apply to LAURENCE & PHELPS, 103 Front st., or to BOYD & HINCKEN, Agents, 9 Tontine Buildings.
ec

FOR SALE, Freight or Charter—The barque ALTOFF, of Boston, burthen 258 tons, coppered and copper fastened—built at Medford in 1842, carries about 1600 barrels. Apply to Capt Bogardus, on board, at pier 1? north river, or to BOYD & HINCKEN Brokers, 9 Tontine Building.
c

FOR LIVERPOOL—Regular Packet of the 6th January, 1844—The new and splendid packet ship ASHBURTON, H. Huttleston, master, will sail as above, her regular day.
This ship is 1000 tons burthen, built expressly for this line of packets, and finished in superior style.
The accommodations for cabin, second cabin and steerage passengers, are unsurpassed by any vessel in port. A number of passengers are already engaged. Persons intending to embark should make immediate application on board, foot of Maiden lane, or to JOSEPH McMURRAY, 100 Pine street, corner of South.
Persons wishing to send for their friends residing in the old country, can have them brought out by the above ship, or any of the regular packets sailing on the 7th, 17th and 27th of each month, by applying as above.
Drafts at sight for large or small sums are drawn by the subscriber on the Provincial Bank of Ireland, payable in every town throughout the country; also on Messrs. Spooner, Atwood & Co., bankers, London, payable in every town in Great Britain. d26 rc

FOR LIVERPOOL—With Dispatch—The splendid, well known, fast sailing and favorite packet ship OLIO, Capt Putman, will meet with quick despatch for the above port.
For cabin passengers she has spacious state rooms, and every other accommodation necessary for their comfort. A limited number of second cabin passengers can be accommodated in a first rate manner in house on deck. Those wishing to secure berths should make early application on board, foot of Wall street, east side, or to W. & J. T. TAPSCOTT, 43 Peck Slip, corner South street.
d23rc

PACKET FOR HAVRE—Second Line—The ship UTICA, F. Hewitt, master, will sail on the 1st of January.
BOYD & HINCKEN, 9 Tontine Building, corner Wall and Water streets.
d8ec

FOR LIVERPOOL—NEW LINE.—Regular Packet of 26th January.—The splendid packet ship SHERIDAN, F. A. Depyster, of 1000 tons, will sail as above, her regular day. For freight or passage, having accommodations unequalled for splendor or comfort, apply on board at Orleans wharf, foot of Wall street, or to E. K. COLLINS & CO.
Price of passage, $100. 56 South street.
The packet ship Garrick, Capt. Skiddy, of 1000 tons, will succeed the Siddons and sail the 26th February her regular day.
Passengers may rely upon the ships of this line sailing punctually as advertised. d27rc

FOR NEW ORLEANS—Louisiana and New York Line—Regular Packet of Dec. 31—The fast sailing packet ship GASTON, Capt. O. Eldridge, will sail as above, her regular day.
For freight or passage, having handsome furnished accommodations, apply on board at Orleans wharf, foot of Wall street, or to E. K. COLLINS & CO. 56 South street.
Shippers by this line may rely upon having their goods correctly measured.
Agents in New Orleans, Hullin & Woodruff, who will promptly forward all goods to their address.
The packet ship Oconee Capt. D. Jackson, will succeed the Gaston, and sail the 10th Jan'y., her regular day. d27rc

FOR LIVERPOOL—With Despatch—The splendid well known fast sailing and favorite packet ship EUTAW, Captain Thompson, will sail for the above port with quick despatch.
She has excellent accommodations for a few cabin passengers, who will be taken at moderate rates. Application to be made on board, foot of Peck slip or to
d26 rc W. & J. T. TAPSCOTT, 43 Peck slip.

AN OFFICE in the first loft of a store wanted on the first of January, either in Pearl street between Maiden lane and Old slip, or somewhere in that neighborhood—The advertisers will have goods occasionally, which they expect to store in the same building, at the usual rates of storage. Apply at 78 William st., up stairs. d25 3t*r

TO LET—The store No 97 Nassau street, in the Herald Buildings, from the first of February. Apply at this office. d13r

FARM WANTED—A gentleman wants to purchase a good farm of thirty to fifty or eighty acres, situated in some pleasant, healthy place, within ten or twenty miles of New York. Address A. B., to be left at the Herald Office.
d26 3t*

BOUQUETS, FLOWERS, PLANTS AND FANCY VASES FOR THE HOLIDAYS—Dunlap & Carman take this opportunity of returning their thanks to their friends and the public, for the liberal patronage they have received since opening their new conservatory. They are now fully prepared to execute all orders they may be favored with for boquets—they will be composed of the most choice and delicate flowers of the season, suitable for bridal or other parties; they have also made arrangements to furnish flowers to any extent for new year presentation, which will quite equal in beauty those furnished our numerous customers the past seasons. Strangers who may favor us with their orders (which should be given previous to Saturday) may rely upon being served, in point of style, equal to that of any similar establishment and at prices more moderate than heretofore. Choice flowers arranged in fancy baskets, which have been more admired than the richest boquets—vases filled with flowers from two to ten dollars each—Camelia plants of every shade and tint just expanding their lovely blossoms, amongst which are Alba Plena, Fimbricata and Candidissima with their snow white flowers; Incarnata, which stands unrivalled for its delicate flesh colored tint; Imbricata, unsurpassed in form, with many beautiful mottled and shaded varieties, such as Doncklearii, Sieboldii, Pratti, Tri-color Laudrethii, Rosea Punctata, Eclipse Imperialis, variegated Americana and a host of others. A great variety of plants suitable for parlor culture bulbs and bulb glasses, birds and bird cages, gold fish and globes. Vegetable and flower seeds of every description warranted fresh at the new Seed Store and Conservatory. Those in want will please call and judge for themselves.
All orders thankfully received and executed with promptness. DUNLAP & CARMAN,
d26 5t*rc 645 Broadway near Bleecker.

NIBLO'S CONSERVATORY, GREEN-HOUSES and Seed Establishment, 576 Broadway, adjoining the Gardens.
The public is respectfully informed that at the above establishment will be found now on hand one of the most extensive, choice and varied collections of Ornamental Plants in Flower, suitable for Holiday Presents, Parlors, Conservatories, &c., consisting of Camelias, Roses, Azalias and Geraniums, of the finest known varieties, Rhododendrons, Orange and Lemon Trees in bearing, Daphneas, &c. &c. A superb assortment of Dutch Bulbs, viz: Hyacinths, Tulips, &c, in pots and glasses, which are already in a flowering state.
Bouquets can be procured at any time, made of the most elegant and fragrant flowers, grown in the Conservatories, and are arranged in unique and varied styles to suit all tastes, by an experienced artist.
Choice Flower Seeds will be received from Europe early in January, many varieties of which will be entirely new on this side of the Atlantic—also, a complete assortment of Vegetable, Herb, Grass and other Seeds.
All the above Seeds will be tested as to their growing qualities, before offered for sale, to ensure not the least disappointment to the patrons of this establishment.
Ornamental Flower Stands, Gold Fish and Glass Globes, Hyacinth Glasses, &c. &c., always on hand.
All the above articles will be disposed of on the most reasonable terms, for cash only.
All orders thankfully received and executed with promptness.
WILLIAM NIBLO, Proprietor.
N. B. The entire Stock of Seeds belonging to the late firm of Niblo & Dunlap, will be sold at auction, by Wm. H. Franklin, at his Rooms, 15 Broad street, at 11 o'clock, on Wednesday next, the 27th December, without any reserve. d24 2t*ec

NEW STYLE OF CHILDREN'S VELVET CAPS—The subscriber has a large and beautiful assortment of Gentlemen's and Boys Caps, of the latest fashion, which he will sell as cheap as any other establishment in this city—among which may be found gentlemen's cloth, velvet, a new style of glazed, and fine otter caps. Also on hand a large supply of mole skin, silk and fur hats, of a beautiful finish, for sale low.
Fancy Furs—Also, constantly on hand, a large assortment of Muffs and Fur Trimmings for sale at very low prices.
N. B.—The Caps of the subscriber took the premium at the late Fair of the American Institute.
WM. BROWN,
n30 1m*r 126 Chatham st. opposite Roosevelt.

CORK SOLE WATER PROOF AND DRESS BOOTS.—The subscriber makes to order Boots of the above descriptions, of the finest quality of French Calfskin, in the latest style, and at very reasonable prices. Gentlemen who have been in the habit of paying extravagant prices for inferior articles, are requested to call and be convinced of their interest in purchasing at this store.
Drawings being taken of the feet, and a pair of Lasts kept for each customer, there is no difficulty in getting a handsome and easy fit.
Constantly on hand, a large assortment of ready made Dress Boots, latest styles, at $3 and $3 50 per pair; Double Soles, from $4 to $6 per pair. Over Shoes, Half Boots, Dancing Pumps, Slippers, &c. at equally low prices.
JOHN L. WATKINS, 114 Fulton street,
d3 1m*ec between Nassau and Dutch streets.

LOOK AT THIS.

GENTLEMEN'S CORK SOLE BOOTS, the best of quality,			$5 00
Do	Water Proof Boots	do	4 50
Do	light French Calfskin Boots	do $3 to	4 00
Do	India Rubber Over shoes, with leather soles		1 50
Do	plain Rubbers,		50
Do	Dancing Pumps,		1 00
Do	Dancing Gaiter,		1 25
Do	Worked Slippers,		1 00

And all other kinds of Boots and Shoes in fashion: ladies' gaiter Boots, Buskins, Slippers, Ties, quilted Shoes, prunella Shoes, white and black satin Slippers, button Shoes; India rubber strap furred, plain, and all other kinds of Over Shoes, Clogs, Moccasins, and the greatest assortment of boy's Boots and Shoes; misses' and children's, of all kinds to be found in the world, all of our own manufacture, and the best of French goods, and warranted to be the best, and as cheap as the cheapest, at 367 Broadway, corner of Franklin street.
d8t30*ec GREGORY & CAHILL, 367 Broadway.

ANTI-HUMBUG STORE!—LIVE AND LET LIVE!—At the old exclusive Boot Store, No. 144 Chatham street (where the odious practice of calling upon persons passing the store is not tolerated), can be obtained Water Proof Boots manufactured in this city of the best material, and warranted at prices ranging from three to five dollars, being some two dollars lower in price than is generally obtained (quality considered) in this city. n26 5w*r

BOOT AND SHOE STORE.
JOHN READY respectfully informs his friends and the public, that he has commenced business in the above line, at No. 99 Nassau street, where he will thankfully receive and faithfully execute, all orders he may be favored with, on the most reasonable terms for cash. j23r

POSITIVELY WATER PROOF—W. J. Roome's Sospito or Chinese Water Proof Ointment—Manshaem & Palmer principal wholesale and retail agents for this only sure preventive of wet feet. The celebrated Eureka Blacking, which has won a great reputation for its brilliancy of polish in quick time, and which is well adapted for using over the Sospito, is for sale by the proprietor at his agency for the Sospito, 81 Fulton street, corner of Gold.
N. B.—The public are invited to call and test its merits.
d11 1m*ec

DAY'S SHEET RUBBER OVER SHOES—25 Maiden Lane. Experience has proven that a leather sole can be attached to India Rubber uppers, so that it is impossible to separate them in the course of wearing. These Over Shoes, which have already thrown into disuse leather over shoes and moccasins, and to which the water proof boot is fast tending, are furnished by the Roxbury India Rubber establishment, 25 Maiden Lane, of a quality surprisingly perfect, and altogether better than are being made by any other establishment in the trade. The patent quilted slipper Over Shoes and Boots are furnished only at this establishment. Every article appertaining to the rubber business for sale or made to order.
HORACE H. DAY,
Successor to the Roxbury I. R. C.,
d1 1m*r 25 Maiden Lane.

NOTICE—REMOVAL.
THE subscriber informs his friends and the public that he has removed from the establishment 90 Broadway to his old stand, 214 Broadway, opposite St. Paul's Church, having bought out the entire interest of Mr. Van Vranken. A large assortment of Hats and Caps, constantly on hand.
JOHN N. GENIN, (late GENIN & VAN VRANKEN,)
214 Broadway,
d9 1m*m opposite St. Paul's Church.

WM READ & CO.
MANUFACTURERS OF
BRASS FAUCETS,
And all the various articles used in the PLUMBING BUSINESS,
No. 250 Water street,
NEW YORK.
Constantly on hand, an assortment of
T. I. DYRE, Jr., & CO.'S
Justly celebrated
BLACK LEAD POTS OR CRUCIBLES,
For sale, wholesale and retail, at Manufacturer's prices.
N. B.—A Silver Medal was awarded Wm. Read & Co. for their manufacture of Faucets, by the American Institute, at their last Exhibition, held October, 1843.
WANTED—Three or four Journeymen, to manufacture Faucets. None but first rate mechanics need apply. d8 1m*rc

TO THE LADIES.—If you have hairy excrescences, concealing a broad and elevated forehead—if you have the unsightly appendage of a beard on your upper lips—if you have superfluous hair disfiguring any part of your otherwise beautiful faces, the Poudre Subtile, invented by Dr. Felix Gouraud, will quickly and forever eradicate it, without the slightest injury or discoloration to your skins—this you can be satisfied of by seeing the preparation tested at the Doctor's office; all doubts of the article being a humbug will quickly vanish. For sale only at 67 Walker street, one door from the corner of Broadway—$1 per bottle—where may be had the following articles, all warranted—The celebrated Italian Medicated Soap, for curing all blotches, pimples freckles, tan, morphew, scurvy, itch, redness, sallowness, or roughness of the skin; for chapped hands, face, or musqu;to bites its effects are immediate; in the washing of children, in allaying all irritation and chafing, its properties are really astonishing so softening and healing that no mother should be without a cake. One cake, 50 cents, is sufficient, and we warrant it or return the money if not successful. Be on your guard against a bold imitation, and buy no where else but as above.
Gouraud's Eau de Beaute, or True Water of Beauty, is a well known and approved cosmetic for cleansing healing, purifying and beautifying the complexion, and by its dilating properties preventing the formation of wrinkles, and banishing them when present. $1 per bottle.
Gouraud's Vegetable Liquid Rouge imparts a delicate blushing tinge to the complexion, immovable by rubbing with a handkerchief or linen cloth. For dyeing ladies' stockings or gloves, this preparation, diluted with water, is inimitable. 50 cents per bottle.
Gouraud's Hair Dye will change red or gray hair to a beautiful dark brown or black, without staining the skin. $1 per bottle. Whisker and Eye-brow Dye, 25 cents per bottle.
Gouraud's Blanc d'Espagne, or Spanish White, gives a pure life like alabaster whiteness and smoothness to the skin—free from all injurious ingredients, and is entirely annihilating common chalk and flake white. Put up in elegant boxes, 25 cents each. This, with other of Dr. G.'s preparations, is imitated. Buy no where else but at 67 Walker street, just one door from the corner of Broadway, where will be found an assortment of the most delicate and choice Perfumery, imported from all parts.
Agents—Jordan, 2 Milk street, Boston; 76 Chesnut street, Philadelphia; Robinson, Harrisburgh; Heinitch, Lancaster; Seabrook, Princeton; Trippe, Newark; Tousey, Rochester; Carswell, Lockport; Smith, Palmyra; Grigs, Hamilton, county; Guthrie, Albany; Gray, Poughkeepsie; Elliott, Goshen; Myers, New Haven; Dyer, Providence; Taylor, Newport; Carleton, Lowell; Ives, Salem; Hodge, Newburyport; Preston, Portsmouth; Patten, Portland; Guild, Bangor; Luther White, Calais; Seth S. Hance, Baltimore; Selby Parker, Washington; Mrs. Fraser, Richmond; Mathewson, Norwich, Conn.; Wells & Humphreys, Hartford; E. C. Ferre, Middletown.
d11 1m*r

Dr. Wainwright's Lecture on Music at Clinton Hall, Last Evening.

A highly respectable but not very large audience assembled at Clinton Hall, last evening, to hear Dr. Wainwright's lecture on "Music." The known refined musical taste of the reverend gentleman himself—the attractive nature of his subject—and the announcement that Mr. Webster would attend and make some remarks, excited great interest, and but for the very inclement state of the weather, a great crowd would doubtless have been collected. As it was, however, the audience was very good, and they were all much delighted, as no doubt our readers will also be in perusing the accurate report of

The Lecture.

LADIES AND GENTLMEN—At the suggestion of the Committee, through whose invitation I have now the honor of appearing before you, I have adopted Music as the subject of my Lecture. It is one in which I have ever taken a lively interest, more especially in its relation to the worship of God, but I do not possess sufficient knowledge of it to be able to treat of it with scientific accuracy.—Nor could this reasonably be expected from one who has not made the art of melody and harmony the object of particular, and I may say professional study. To the professors of the fine arts, each in his own department, may we resign the province of speaking from the chair of authority upon their fundamental principles. The applications and exemplifications of these principles, however, as they are addressed to the multitude, and if successful must secure the approbation of the multitude, are properly within the range of non-professional remark and criticism. Music, however, as the practice of it is of more easy acquisition than that of either of the other fine arts, as it is more indiscriminately addressed to all of every age and condition, from youth to age, from the daily laborer to the prince, and as it is in fact more universally practised, may more unhesitatingly be treated of by those but moderately initiated, without fear of the charge of presumption. The right of music to be enumerated amongst the fine arts, has never been disputed—although its relative place in point of dignity has often been matter of controversy. Without touching this question, as being one of very little interest and less importance, I shall be satisfied with vindicating its utility and its just claims to the respectful notice and diligent cultivation of every civilized community. If we needed to appeal to the authority of names in support of this position, we could easily summon a formidable array. One, however, shall suffice—but that one for strength of intellect and purity of moral character is equivalent to a host of ordinary names. I allude to Dr. Samuel Johnson. Were not the fact well known and fully acknowledged, that he was the author of the passage I am about to quote, its peculiarity of style would indicate its origin with an almost absolute certainty. In the dedication to Burney's great work on the General History of Music, we find this striking passage:

"The science of musical sounds, though it may have been depreciated, as appealing only to the ear, and affording nothing more than a momentary and fugitive delight, may with justice be considered as the art that unites corporal with intellectual pleasures, by a species of enjoyment which gratifies sense without wakening reason; and which, therefore, the great may cultivate without debasement, and the good enjoy without depravation."

Those who have most diligently contemplated the state of man have found it beset with vexations, which can neither be repelled by splendor, nor eluded by obscurity; to the necessity of combatting these intrusions of discontent, the ministers of pleasure were indebted for that kind reception, which they have perhaps too indiscriminately obtained. Pleasure and innocence ought never to be separated; yet we seldom find them otherwise than at variance, except when music brings them together. To the truth of the last remark of the great moralist, that pleasure and innocence are generally at variance except when music brings them together we may surely demur, and certainly a moderate experience in the ways of the world, would excite in the mind of every serious person the earnest wish that no other associations than such as are characterized by pleasure in combination with innocence were ever occasioned or encouraged by this delightful art. But the assertion that music unites corporal with intellectual pleasure, and gratifies sense without weakening reason, and therefore that the great may cultivate it without debasement, and the good enjoy it without depravation, is as true as it is forcible. An opposite conclusion would be at war with our convictions of the wisdom and benevolence of the Deity, who made the hearing ear and formed the melodious voice, and strung the soul of man with chords ever responsive to the influence of sweet sounds. Music is as truly the voice of nature as speech; that is, it is as natural for man to convey and to receive the movements of sentiment by the influence of sweet sounds as by the use of words. And when I say it is natural, I mean to ascribe this arrangement directly to the wise ordinance of the Great Being who framed us as we are. It was He who, while he gave us the element of air to breathe, gave it also the peculiar qualities by which it conveys the vibrations of sound; and while he made the ear to receive the impulses of the articulate voice, rendered it susceptible to musical intonations; and while he made the wonderful mechanism by which words are uttered, enabled it also to produce effects sweeter than the song of birds. The philosophical theory of musical sounds is very remarkable, and gives the clearest evidence that their employment, for the benefit and pleasure of man, was originally designed by the Almighty. In illustration of this position, I will instance a few of those laws or principles of sound which have been discovered by experiment and proved by demonstration. In music there is no such thing as a simple sound—that is, no tone of a musical character can be produced which is, strictly speaking, one and indivisible. It is capable of separation into distinct constituent parts. As the rays of light are the result of the combination of the seven primary colors, which can be separated by the prismatic glass, so musical sounds are themselves combinations of other sounds.—Every tone which proceeds from a stringed instrument, as a violin, a harp, or a piano forte, or from a pipe, as a flute, or an organ, or from a bell, gives out at the same time other sounds which are not the same, but yet unite so as to form one whole in their effect.—In a large bell this can easily be perceived when it is tolled slowly; the note sounds, and immediately after we hear others, more particularly the twelfth, fifteenth, and seventeenth. A delicate ear will perceive the same in the piano forte; for a string sounded in its whole length, the parts of it also sound in certain exact sections or divisions which bear a definite proportion to the whole. Now in the greater of these divisions, as the twelfth and fifteenth above mentioned, which are most easily perceived, the combination is harmonious; but in the lesser and intermediate parts, the vibrations run into discords, and are not readily distinguishable by the ear. Were they so, there could be no such effect produced as music, because discord would be as frequent and as prominent as concord. This law of sound has been adduced by an eminent ecclesiastical writer to show the wisdom and goodness of God in this correspondence between the physical nature of man and the constitution of the material world.—"There is another providential circumstance," says he, "in the theory of sounds, that if a pipe is blown to give its proper note, a stronger blast will raise it to its octave, eight notes higher. This is done by an instantaneous leap, which, if it were done by procession from the one to the other, as bodies in motion rise or fall, not music, but a noise would be the consequence, most disagreeable to the ear; to which nothing is more offensive than a sound rising or falling by the way of the whole intermediate space, and not by first intervals; for that is a principle of noises as they differ from notes. We find music as a work of God in the constitution of the air, which is made capable of proportionate vibrations to delight us; and in such degree and manner as to save the ear from offence and interruption. Music may be farther traced as the work of God in the nature of man—for God hath undoubtedly made man to sing as well as to speak. The gift of speech we cannot but derive from the Creator; and the gift of singing is from the same author. The faculty, by which the voice forms musical sounds, is as wonderful as the flexures of the organs of speech in the articulation of words. The human pipe is of a small diameter, and very short when compared with the pipes of an organ; yet it will distinctly give the same note with the pipe of an organ eight feet in length. The moveable parts which are around the pipe of the human throat have but a very small range. Yet with the contraction and expansion of which the whole is capable the voice can utter a scale of seventeen degrees and sometimes more, and divide each whole tune into many parts. But more than this, man is an instrument of God in his whole frame; besides the powers of the voice in forming, and of the ear in distinguishing musical sounds, there is a general sense, or sympathetic feeling, in the fibres and membranes of the body, which renders the whole frame susceptible of musical emotion. Every person strongly touched with music must be assured that its effect is not confined to the ear, but is felt all over the frame, and to the inmost affections of the heart; disposing us to joy and thankfulness on the one hand, and to penitence and devotion on the other. It is a very well known experiment in music, that when one stringed instrument is struck, and another in tune with it is held in the hand, it will be felt to tremble in all its solid parts, and one instrument being sounded, another will respond the same note if in tune with it; thus doth the frame of man feel and answer to instruments of music, as one instrument answers to another. Man then is, as it were, a musical instrument of God's own formation; he has music in his voice, his ear, his whole frame." And the thought is beautifully expressed and enlarged by the poet Cowper. There is in souls a sympathy with sounds, and as the mind is pitched, the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies. As music, then, has its origin in the nature of man, and in the constitution of the material world, which has been assigned as the place of his temporary habitation, we may expect to find evidences of its practice wherever the human voice has been heard. We hear of no people, however wild and savage in other respects, who have not music of some kind or other with which we must suppose them to be greatly delighted by their constant use of it upon occasions the most opposite; in the temple and the theatre—at funerals and at weddings—to give dignity and solemnity to festivals, and to excite mirth and cheerfulness and activity in the dance. Music, indeed, like vegetation, flourishes differently in different climates, and in proportion to the culture and encouragement it receives; yet to love such music as our ears are accustomed to, is an instinct so generally subsisting in our nature, that it is not wonderful it should have been held in high estimation at all times." From what has been said concerning the origin of music, it will be seen that I could not for a moment assent to that theory which would consider this noble art as having had its beginnings in the imitation of birds or other animals, or of any of the ordinary sounds of nature. This I should consider as an hypothesis very degrading to him who was made lord of this lower creation. It is reasonable to suppose indeed that his natural love of imitation, and the delight he took in listening to the sweet songstress of the forest prompted him to attempt both with his own voice, and by the help of mechanical appliances, sounds which had so often given him pleasure. And it is possible that the idea of the shepherd's pipe may have been suggested by the whistling of the wind amongst the the dry reeds; and that the lyre, one of the most ancient of musical instruments, may have had its origin in the accident that Hermes, wandering on the shore, struck his foot upon a tortoise shell, the inner parts of which had decayed except a tendon, which being more firm, had remained stretched across it, and thus gave the hint for the formation of a stringed instrument. But the first music, we believe, proceeded from the first and most perfect of instruments, the human voice divine, and its earliest effort was not to imitate the vocal powers of the irrational creation, but to emulate the harmony of heaven when at the glorious spectacle of the new created world, the morning stars sang together, and all the sons of God shouted for joy. The great poet of our language has represented in his immortal work, our first parent as having heard this Anthem of the celestial choir, and we see no reason for regarding it merely as poetical fiction. The angel Raphael, in the 7th Book of Paradise Lost, is describing to Adam the work of creation; when the six days works were ended, the Almighty Creator returned up to the House of Heaven, his high abode. These are the words which the poet gives to the Angel when addressing Adam.

> Up he rode,
> Followed with acclamation and the sound
> Symphonious of ten thousand harps, that tun'd
> Angelic harmonies; the earth, the air
> Resounded, (thou remembers't for thou heards't.)
> The Heavens and all the constellations rung.
> The planets in their station listening stood,
> While the bright pomp ascended Jubilant.
> Open ye everlasting gates, they sung,
> Open ye heavens your living doors, let in
> The Great Creator from his work return'd.
> So sung they; and the empyrian rung
> With hallelujahs.

Now while to the subsidiaries of this gorgeous description we ascribe no higher authority than the imagination of the poet, and therefore read his words only as those of sacred fiction, we need not suppose it improbable, although we make it not an article of faith, that our first parent learned the use of vocal sounds from angelic choirs, and hence we may say with the poet, but with the sentiment of uttering almost historic truth—

From heaven, from heaven, the sacred song begun.

If thus derived from heaven we esteem this noble art to be, should not its highest employment be the service and worship of God, and should not we deem it a wretched and criminal degradation, when its powers and capacities are made to minister as they too often are to worldly and sensual purposes. Music had its birth in religious sentiment—it has, from the very creation, been employed in religious worship, and it is remarkable that its progress and improvement as a service have been intimately associated with religion. For the earliest notices of it in historical records, we have to refer to the Bible. Those notices, it is true, are few, and of periods far between, but it may not be uninteresting to assemble them together. Of vocal music the earliest information we have is the one that has been already alluded to. We next find the construction and use of musical instruments spoken of. These are placed by Moses amongst the earliest inventions which the ingenuity of man produced. In the 4th Chapter of Genesis it is recorded that Jubal was the father of all such as handle the harp and organ. Now, Jubal was only the sixth descendant from Cain. It is, perhaps, hardly needful to observe that by the instrument called an organ in our translation of the Bible cannot be intended any thing like that magnificent work of human ingenuity which now is represented by that name. Most commentators suppose that it was an instrument more resembling what is now called the pandean pipe. At any rate it was probably of very simple structure and capable only of executing a simple melody.—This is all that we can ascertain about music before the deluge. And after the deluge no mention is made of the practice of music till we come to the period of about six hundred years, when we find both vocal and instrumental music spoken of as things in common use. In the history of Jacob, as recorded in the 31st chapter of Genesis, we read that when he fled from the unjust treatment of his father-in-law Laban, Laban overtook him and thus expostulated with him for departing secretly: What hast thou done that thou hast stolen away unawares to me, and carried away my daughters as captives taken with the sword? Wherefore didst thou flee away secretly, and steal away from me? and didst not tell me, that I might have sent thee away with mirth and with songs—with tabret and with harp? Songs then were in use on festive occasions, together with the tabret or tambourine and harp. As we had to impose a caution as to the term organ, it may not be amiss perhaps to say that the harp could not then have been that complex and beautiful instrument we now describe by that name, with its extended compass of strings and its ingenious contrivance for executing chromatic intervals: it was probably a simple species of lyre of few strings held in one hand while it was played with the other. The next mention we find made of music is, when it was employed to a very different purpose. The Israelites had escaped from their cruel bondage in Egypt; they had passed in a wonderful manner by the interposition of the Almighty, through the red sea, and safe from pursuit on its opposite shores, their enemies all destroyed before their eyes, Moses, their great leader and prophet, composed and sang that sublime song of praise, which we find in the 15th Chapter of Exodus, and the children of Israel united with him, either in the whole, or probably in certain choral parts. That alternate singing was then in use, is made evident by this very chapter, in which we read that Miriam the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances. And Mirian answered them. The song of Moses had begun, thus, "I will sing unto the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea." The response of Mirian was, "Sing ye to the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea." Of the nature of this music, we can of course know nothing with certainty, but it was probably a simple chant and all the voices sung in unison. And here, be it observed, that of all descriptions of music, even including all the rich effect produced by combined harmonies executed by voices and instruments, there is nothing so sublime as a simple melody given forth by a multitude of voices in unison. In religious worship, it far surpasses all other descriptions of music. This position is sustained by the testimony of the great Hayden, who, on one occasion, when in St. Paul's Cathedral, in London, he heard the assembled charity children singing a simple chant in unison, declared it to be the grandest and most overpowering effect of musical sounds he had ever experienced. In speaking of this song of Moses, however, no admirer of the immortal Handel can pass it by without allusion to the magnificence of that composition in which the great master has expressed the triumph of the Israelites, in his wonderful chorus, the horse and his rider. And here one of his grandest effects was produced by adopting unisons for those simple but sublime words—"The Lord shall reign for ever and ever." After the mention of this song, which is the first song of praise by mortal lips recorded in the inspired volume, we have several notices of the use of trumpets on festival occasions and for military purposes. But no further mention is made of other kinds of music, until, in the fifth chapter of Judges, we read that after the signal triumph of the children of Israel over Jabin, King of Canaan, Deborah and Barak sang a hymn of praise. From its very structure, it would seem that it must have been sung responsively, as a species of musical dialogue. The words of this remarkable composition, as we now read them, seem to be susceptible of every variety of musical expression and of musical composition, from the simple recitative to the complex double chorus in fugue. But we have no reason to suppose that the original music was more than a simple chant; and as there is no mention of musical instruments, probably voices alone were employed. I said that this hymn of Deborah and Barak would give scope for the employment of all the art and science of modern music. There are few portions of sacred writ that appear to me better adapted to constitute the basis of a grand oratorio; but I am not informed that it has ever been employed in this manner. From this period until the accession of Saul to the throne of Israel, which took place about one thousand and ninety-five years before the Christain era, the sacred scriptures contain no notices of music, except the occasional mention of the use of trumpets in military expeditions. That music, however, was cultivated with much care, and that it was made a constituent part in the course of instruction in the schools of the prophets, there is every reason to believe. For we are informed that after Saul was anointed king by Samuel, he was directed to go to Bethel, that he might there receive full evidence that the spirit of God had come upon him; and Samuel thus minutely foretells what shall happen upon the occasion: "And it shall come to pass when thou art come to the city, thou shalt meet a company of prophets coming down from the high place, with a psaltery and tabret, and a pipe, and a harp before them, and they shall prophesy. And the spirit of the Lord will come upon thee, and thou shalt prophesy with them." The practice of music was then not only a dignified, but we may say a sacred employment; and in consequence of its general cultivation in connexion with holy things, the latin word *Vatis* means both prophet, poet, and musician. In scripture there is repeated mention made of the union of prophecy and music. In the 25th chapter of the 1st Book of Chronicles there is a full account of the number and offices of the musical persons assigned to the temple worship, or, as it is expressed, those who should prophesy with harps, and with psalteries, and with cymbals. In the same chapter there is full evidence of the care with which these persons were selected and trained. God gave to Hemar, says the history, fourteen sons and three daughters. All these were under the hands of their father for song in the house of the Lord with cymbals, and psalteries, and harps, for the service of the house of God. The number of them with their brethren that were instructed in the songs of the Lord, even all that were cunning, that is, skilful, was two hundred fourscore and eight. All this arrangement and the names of the principal performers, and the parts assigned to them, is fully recorded and constitutes a part of holy writ; but it would employ too much space to enter into any minute detail concerning it. Indeed, we have now arrived at a period in which music, poetry and prophesy are so intimately united, and their combined practice so frequently mentioned, that separate passages cannot be adverted to within the limits assigned to this lecture. It was the reign of David, who was not less distinguished for musical skill than for military prowess. If his valor first brought him into notice, his skill in playing upon the harp tended essentially to his advancement. When Saul was punished for his sins by the visitation of an evil spirit, which is supposed to have been a species of madness, the servants of Saul said to him, "Behold now, an evil Spirit from God troubleth thee. Let our Lord command now thy servants which are before thee to seek out a man who is a cunning player on a harp. And it shall come to pass when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well." And Saul said to his servants, "Provide me now a man that can play well, and bring him to me." Then answered one of the servants and said, "Behold I have seen a son of Jesse the Bethlehemite, that is cunning in playing, and a mighty valiant man, and a man of war, and prudent in matters, and a comely person, and the Lord is with him." Wherefore Saul sent messengers unto Jesse, and said, "send me David thy son" And David came to Saul and stood before him. And he loved him greatly, and he became his armour bearer. And it came to pass when the evil spirit from God was upon Saul, that David took an harp and played with his hand; so Saul was refreshed, and was well, and the evil spirit departed from him." Thus distinguished for his skill in music, it is very natural that during his reign, the art should have been much cultivated and have been held in great esteem. Not only did he encourage it by the liberal allowances made for its support, and by the large number of persons he employed in this service—for we are informed that he appointed four thousand Levites to praise the Lord with instruments—but he was also himself accustomed to take an active part on great public occasions, for we read that David and all the house of Israel played before the Lord on all manner of instruments made of firwood; even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals; and again David and all Israel played before God with all their might, and with singing, and with harps, and with psalteries, and with cymbals, and with trumpets. In the book of Psalms we have many of the words that were employed in the service of the Most High; but the music to which they were sung is entirely lost to us. Of the musical instruments employed the names still remain; but we may almost say nothing but the names, for after the most diligent investigation, made by the most learned men, little or nothing that is clear and satisfactory has been obtained. That some were stringed instruments, others wind, and others of the nature of our drums and cymbals is pretty certain, but this is all we can know. Upon this subject a very competent authority says—If the least ray of hope remain, that a true idea of Jewish instruments can ever be acquired, it must be from the arch of Titus at Rome, where it is supposed that the spoils brought by that emperor from Jerusalem have been exactly represented in sculpture; among these are several musical instruments, particularly the silver trumpets and horns, supposed to resemble the shawms mentioned so often in Scripture. But the arch upon which these instruments are sculptured, though of excellent workmanship, was not erected till after the death of Titus; and to say the truth, the instruments are of no uncommon form. The very imperfect knowledge, however, which we possess of the vocal and instrumental music to which allusion is made in the Sacred Scriptures, or, to speak more accurately, the ignorance we are in with regard to it, need not cause any serious regret. Could it be revived, it would probably afford very little pleasure, except in the gratification of curiosity. Burney says of it, and his opinion carries great weight, "what kind of music the Hebrews were so much delighted with, no means are now left to determine. Their first music and instruments seemed to have remained in a very rude state till the reigns of David and Solomon, when perhaps they were more improved in quantity than quality; for the great number of Levites, of singing men and singing women, as well as of trumpets, shawms, cornets, sackbuts, cymbals and timbrels, could only augment the noisy cry of joy or the clamor of petition." The character of the Psalms, the lyrical compositions to which this music was adapted, might indeed seem to raise a doubt of the justice of this opinion. If the poetry is so admirable in its expression of all the deepest sentiments of the human soul, so perfect that no poetry of a more modern date can bear a comparison with it, why may we not suppose that the music to which this poetry was sung, and the instruments by which it was accompanied, may have possessed a similar degree of excellence? In the first place we reply, the Psalms were dictated by Divine inspiration, and by the superintending Providence of God have been preserved for the comfort and edification of the Church to the end of time, while the music was not so dictated nor deemed worthy of such preservation. And again, poetry as an art ever comes early to its highest state of perfection, while music is emphatically progressive. Poetry may exist in the highest state of excellence, and has so existed when the improvements of civilized life have been only in their infancy—but the perfection of music, and the construction and combination of musical instruments, are only found where civilization is far advanced. One of the greatest discoveries in music, and that which produces some of its most wonderful effects, the harmony of parts, was the discovery of an age many centuries subsequent to the period we are now speaking of. We have high authority for asserting that the invention of choral harmony in parts arose from the Trinitarian worship of the Christian Church. It is certain that we have no music of that form extant in the world, but such as is Christian; nor do we read of any. And the same author goes on to express the opinion, that had it not been for the schools of music established and maintained by the church, music of a secular character could not have reached the measure of excellence to which it has now attained. I will avail myself of this observation to bring these brief notices of what the scriptures state to us concerning music to a close, although it may seem to be somewhat abrupt. It was my original intention to have given an historical sketch of music as far as the sacred volume makes allusion to it; but I find that to carry out my plan I should leave myself no time for some few observations which I wish to offer upon the subject before us in its connection with our own times, and the community in which we live. I repeat, then, that I avail myself of an observation from a learned author, attributing the greatest improvement that has ever been made in music to the Christian Church, to close the historical part of my lecture. The same observation naturally leads me to what I may be allowed to call its moral. I have endeavored to show that music had its origin in the wisdom and benevolence of that Great Being who is the author of every good and perfect gift. It was He who endowed man with all his susceptibilities to the influence of sweet sounds, and who so constructed the human voice and ear, and so arranged the material universe, as to minister to and gratify these susceptibilities.—In his sacred word, as far as we have had time to examine it, we have the clearest evidence that he approves and encourages the employment of this divine art in magnifying and praising his holy name. We have seen also that to the Christian church we are indebted for the greatest improvement ever made in music. If we are delighted with the effect produced by the power of modulation and harmony with airs, to use Milton's words—

> Married to immortal verse,
> Such as the meeting soul may pierce
> In notes with many a winding bout
> Of linked sweetness long drawn out,
> With wanton heed and giddy cunning,
> The melting voice through mazes running,
> Untwisting all the chains that tie
> The hidden soul of harmony;

If we find pleasure in the present advanced state of music, as to God we are indebted for our own susceptibilities to sweet sounds, and for the powers conferred on nature to produce them, so to the Church of God we are to look for their earliest development. May we not claim, then, with justice, that the choicest and best music should be given to the service of our Almighty benefactor. During many ages this was the case. The most scientific and the most beautiful music was consecrated to the worship of the sanctuary. But now, how has the spirit of the world invaded this department of art; and how do we observe with sorrow that the most distinguished professional talent, and the most elaborate musical compositions, are devoted to other scenes than the Church, and to another worship than that of our Maker. To such an extent has this appropriation been carried, that the Church is now often found borrowing for its sacred uses the music of the world. In very many instances the tunes employed in the sanctuary, and set to sacred words, were originally composed for the theatre. This I regard as a serious evil. We remember, indeed, that one of the most eminent Divines of the last century, one of the founders of a most respectable and numerous religious denomination, when it was objected to him that he authorised the use of song and other theatrical tunes for sacred hymns, said, "why should we let the devil have all the good music" Now for one, I would give to that evil personage as little as I could, and I would deprive him, as far as possible, of the advantage of employing in his service, good and pleasant things. But still, if he has really gotten a firm hold of any fine music I would let him keep it. In other words I would never allow music to be employed in the church which might endanger the carrying of the heavens by an almost irresistible association of ideas to a very different place. The music of the church and that of the world, in my judgment, should be kept as separate as possible, so that when heard, there could be no doubt as to where it belonged. But this is a subject which it would require more time than is left me fully to develope. I would only say, that in contending for the employment of the best musical talent for sacred purposes, I would not be supposed to defend the use of elaborate and difficult compositions in the worship of God's holy temple. I certainly prefer a simple style of music, such as would not interfere with its general and congregational practice.—Some of the very best music is by no means the most elaborate; it rather partakes of that character of simplicity which, while it renders it appreciable by every correct ear, carries it home to every devout heart. I have before mentioned that one of the greatest musical geniuses that has ever lived declared that the most powerful impression ever produced upon him by musical sounds, was when he heard a very simple strain sung by a multitude of voices. But having thus defended what I regard as the right of the Church to the very best music that can be produced. I must, before concluding, suggest to your notice one other point—it is an accusation brought against us in this country, that we have no national music. This, I fear, is a charge so true that we cannot repel it. Now, how are we ever to obtain it? This is an important consideration.—No one who hears me will deny that it is desirable we should establish a first claim to independence in this as in other respects. While we have severed ourselves from all foreign authority in government, and it is our well considered and established policy to reject all foreign alliances, should we not be ever aiming to obtain a distinct nationality. Should we not whenever we can decline being tributaries to a foreign power? Music is one of the most distinguishing badges of nationality. But I again affirm we must confess that we have no national music. It is then a consideration of great importance that the growth of a national music, if we are ever to have it, is undoubtedly to be fostered and promoted chiefly by Amateurs. Their first step in the accomplishment of this great work should be the diffusion of musical taste among the people. And this is to be done not by exhibiting to them brilliant models of performances. The great performers on instruments, and the great singers who have visited us from Europe have done little or nothing for the formation of a popular taste. They may have raised the standard of criticism among the more wealthy and educated classes, but even if it be confessed that they have improved the general taste, they have done nothing towards establishing a distinctive national music in our country. Nay, rather have put back this great object by filling our ears and our imaginations with the beautiful productions of a modern school. The only way in which there is the least hope of inspiring a true taste for music amongst us is to instruct the people to make performers of our poorest children. To use the striking figure of a writer upon this subject, we might as well hope to raise fruit by tearing a branch from the tree and fixing it in the ground, as to create a popular taste for music by importing artists to give concerts or perform operas; the good seed must be planted before the tree can grow; the people must grow up musical, and time and practice are requisite for the work. It is said that we are naturally an unmusical people. This I do not believe. The mass of the people are only unmusical because they want instruction. I am convinced that beneath the noisy, dusty, rattling shell of yankee life, with all its hurry and all its money getting, there is a sense of art which will one day be displayed with a keenness and insatiable desire that will rival the energies of the gifted nations in the south of Europe. A people so intensely charmed by eloquence, so passionate in their longing for speeches and orations as we have already showed ourselves to be, connot be insensible to the power of music when it shall once have penetrated to the soul. In connexion with this view of the subject I cannot but express the high satisfaction with which I read a portion of the admirable report of your Association for the last year, in which the class in vocal music is spoken of and recommended. I would beg here more especially to direct attention to the note appended to that part of the report, and the suggestion made in it:—

"The forming of a music class, in connection with the Institution, is not a novel or fanciful experiment. The Lyceums and other Associations like ours, in the cities and towns of England, have classes of vocal and instrumental music, elocution, etc. A report of one of the Manchester Lyceums mentions that "at the celebration of its thirteenth anniversary, the vocal music class interested the company with songs and glees." In another, "the amusements, generally furnished by the members and friends of the Institution, consist of instrumental music, singing and recitation." In many other English Associations similar to ours, the study of music, especially vocal music, has greatly increased. The social necessities and susceptibilities of the Mercantile Library Association are beginning to be much talked of. Can there be any thing better, in this way, cultivated amongst us, than that "concord" and that "community of sentiment," which the authority quoted above (Mainzer) so earnestly declares are pre-eminently promoted and fostered by this "delightful and dignified recreation!" The machinery of our classes is simple, and easily managed. The department, by its present system, is capable of any degree of extension in its educational purposes and its organization. The class-branch is made in many kindred institutions abroad, to provide means for learning thoroughly whatever art, science, or language, it is well ascertained will be voluntarily studied by a sufficient number—the subscribed funds of the institutions going, in part, to support the expense of instructors, &c.

"I have had opportunities of hearing, upon various occasions, the musical performances of persons connected with your association, who have met in classes of five, six, seven and eight, and who have thus profitably passed their time, and who have produced music, which, to my ear, has been delightful I have also had the privilege, upon several occasions, of hearing concerts performed by children who have been instructed in the mass, and I am happy to observe that this admirable system is gaining ground in the country. Now I say, if we are to have a national music—and no one can deny that it is very desirable—this is the only way to effect it. Let me give you an illustration of what I mean by national music. I recently had the satisfaction of attending the anniversary celebration of the New England Society upon the occasion of the landing of their Pilgrim Fathers. At the commencement of the celebration there was a hymn to be sung, and I expected that upon such an occasion it would have been adapted to some excellent and impressive native music, but to my astonishment, when the individual appointed for this part of the performance got up to sing this "American Hymn" to an "American auditory," what was the tune but "God save the king!" I say upon an occasion of this kind, it would have been well to have had a tune of our own, embracing our own feelings in giving our support to the institution. All will say "that is desirable, but how is it to be accomplished?" Is it to be accomplished by bringing from Europe these splendid performers? No one can take greater delight than I do in listening to music of this kind, and when I look at the compositions of some of the great masters of Europe, I always read them with great delight, but this is not the way to form a national music—(hear, hear.) The way to accomplish this desirable end is to disseminate a taste for music among the people, to carry it to their children; to let it make a part of education in all our schools, and to let our young men in associations similar to this I have the honor of addressing, associate together for the purpose of singing In their singing it is true that they will have to use the compositions of the old masters, but delightful they are, and this is disseminating a spirit and taste for music among the mass which will make every body feel a desire for it. Thus, by and bye, some genius will arise among ourselves, from among our own people who will give us something of a character for national music.—(applause.) In the commencement of my lecture I offered you a quotation from Dr. Johnson; I cannot do better in concluding it than to make use of the words of the same great writer, and while thanking you all for the attention which you have given to my humble performance, to express to you my sincere wish that music may long amuse your leisure, not as a relief from evil, but as an augmentation of good; not as a diversion from care, but as a variation of felicity—(cheers.)

Decisions in Chancery.

By the Vice Chancellor.

DEC. 26.—His Honor pronounced a number of decisions this morning at his Chambers The following applications for divorce were granted.

William McArdle vs. *Sarah Maria McArdle.*—This was an application made by the husband for a divorce on the ground of infidelity on the part of the wife.

Joseph M. Jacobs vs. [illegible].—On the same grounds. Application granted with costs.

Louisa Bocris vs. *J. G. Bocris.*—Application granted with costs.

Frances Field vs. *David Field.*—Application granted with costs.

Idulla Slocum vs. *D. J. Slocum.*—A divorce was granted, and an order entered, giving to the mother the custody of her infant, with an allowance from the property of her divorced husband.

Ellen Fernier vs. *James Fernier.*—Application granted.

Helen Cirsocious vs. *James G. Cirsocious.*—Application granted, with costs.

Emma Stent vs. *Joseph W Stent.*—Divorce granted, with costs.

NOT GRANTED.—*Whitmarth* vs. *Whitmarth.*—In this case there was not evidence sufficient to warrant a divorce previous to the filing of the bill, although there was strong grounds for believing that since the filing of the bill, the defendant had been guilty of adultery

U. S Circuit Court.

Before Judge Betts and Judge Catron.

DEC. 26.—There was quite a scene in the Court room this morning, caused by the appearance on the bench of Judge Catron, of the Supreme Court of the United States. A whisper was heard that he was the successor of the late respected Judge Thompson, but in a few minutes it appeared that he was not the newly selected candidate, and all was quiet.

Pirate No. 2.—Mathews was placed at the bar, for trial on the same charge of which Babe was found guilty. The appearance of the prisoner is unfavorable—the eye is restless and roving—and the lowness of the forehead shows a great lack of character and intelligence. He displayed the same unconcern which he evinced when placed in the box with Babe.

MR. BARRETT, on the part of the people, moved that the trial be proceeded with forthwith, but the counsel for the prisoner made a motion for a postponement, and read a long affidavit, setting forth that the prisoner was not twenty-one years of age, and a native of Whitehaven, in the State of Maryland, and bore a respectable character in that part of the country, and that his witnesses could not be got here until the February term, to which period he asked postponement.

The DISTRICT ATTORNEY opposed the application, and then at the request of Mr. Nash, the trial was delayed until Wednesday

A True Bill.—The Grand Jury came into Court and presented a true bill of indictment against Henry Jackson, for stealing a chronometer from on board an American ship, while lying at the dock in Bristol, England.

Attempting to Create a Revolt—William Williams and Albert Jupiter, were placed on their trial for an attempt to create a revolt on board the American whale ship Silas Richards, on the 8th August, 1843. The evidence to sustain the charge was, they refused to discharge their duty and were flogged. On the part of the prisoners, evidence was brought forward to sustain the accusation of cruelty against the Captain. The case will be continued to-day.

Court of Oyer and Terminer.

Before Judge Kent and Aldermen Emmans and Woodhull.

DEC. 26.—The following persons were sworn as Grand Jurors:—Thomas Denny, Edward Anthony, Wm. Colgate, Thomas Dyer, Thomas S Clark, Edward Fox, William H. Falls, H. M. Forrester, Joseph W. Havens, J. V. D. B. Fowler, J. J. Hall, James Lewis, John Mullard, C. M. Nanry, Philip Peitch, James Kerrigan, James Murphy, Mark Spencer, Walter W. Townsend, and Patrick Mott—20.

The Petit Jury calendar was called over, and a sufficient number appeared to proceed to business.

Judge KENT charged the Jury very briefly. There are four cases of murder on the calendar, and one for arson.

The prisoners Williams, Leutga and Kohlranch were severally arraigned, and pleaded not guilty. Williams is charged with the murder of Stanley. Leutga and Kohlranch are accused of the murder of Mrs. Leutga, and setting fire to the house The case of Jones for the murder of Doyle, in a political row, is also before the Grand Jury. Jones was arrested in New Orleans, and is now on his passage back to this port to stand his trial.

The trial of Williams is set down, at the request of his counsel, for Tuesday, the 2d January, and that of the other prisoners for the Monday following.

The Court then adjourned, as there was no business ready.

$100 REWARD—The jewelry store No. 13 Bowery, was entered on the night of the 17th inst, and robbed of jewelry, consisting of gold and silver guard and fob chains, gold seals and keys, and ladies' and gentlemen's broaches assorted, gold ear rings, lockets, finger rings silver spoons, specks and numerous other articles, which are sold in jewelry shops. The above reward will be given for the recovery of the property
JOHN LOCKWOOD,
d20 1m*rc 13 Bowery.

MUSIC FOR PARTIES.
MESSRS G. WEISS & FR. GRAMBSS, Professors of Music, respectfully announce to their patrons, the ladies and gentlemen of New York and its vicinity, that their Cotillion Band is prepared to play the most admired and fashionable Music for Private Parties, Soirees, &c.
Orders thankfully received and punctually attended to at 85 Delancey st, also at Mr. Millon's Music Saloon, 329 Broadway, or at Mr. Jollie's Music Store, 385 Broadway. d4 1m*r

MUSIC.
JOSEPH KAMMERER, Professor of Music, respectfully announces to his patrons and the public in general, that he has removed from 59 Crosby street to 138 Laurens street, where all orders for his Cotillion Band, to perform on parties, &c. in or out of town, will be received and promptly attended to.
Orders for J. K. will also be received at Mrs. W. Dubois' Music Store, No. 285 Broadway. d26 1m*rc