

Poetry.

THE FUTURE LIFE.

BY WILLIAM C. BRYANT.

How shall I know thee in the sphere which keeps
The disembodied spirits of the dead,
When all of thee that time could withers sleeps,
And perishes among the dust we tread?

For I shall feel the sting of ceaseless pain
If there I meet thy gentle presence not,
Nor hear the voice I love, nor read again
In thy serene eyes the tender thought.

Will not thy own meek heart demand me there?
That heart whose fondest throbs to me were given?
My name on earth was ever in thy prayer,
Shall it be banished from thy tongue in heaven?

In meadows fanned by heaven's life-breathing wind,
In the resplendence of that glorious sphere,
And larger movements of the unlettered mind,
Wilt thou forget the love that joined us here?

The love that lived through all the stormy past,
And meekly with my harsher nature bore,
And deeper grew, and tenderer, to the last
Shall it expire with life, and be no more?

A happier lot than mine, and larger light
Await thee there, for thou hast bowed thy will
In cheerful homage to the rule of right,
And loved all and rendered good for ill.

For me the sordid cares in which I dwell,
Shrink and consume the heart as heat the scroll,
And wrath has left its scar—that fire of hell
Has left its frightful scar upon my soul.

Yet though thou wear'st the glory of the sky,
Wilt thou not keep the same beloved name,
The same fair thought and brow, and gentle eye,
Lovelier in heaven's sweet climate, yet the same?

Shalt thou not teach me, in that calmer home,
The wisdom that I learned so ill in this—
The wisdom that is love,—till I become
Thy fit companion in that land of bliss?

[From the New York Mirror.]

THE QUEEN OF ENGLAND.

BY GEORGE F. MORRIS.

LADY OF ENGLAND—O'er the seas,
Thy name was borne by every breeze,
Till all this sunset clime became
Familiar with VICTORIA'S name!

Though seas divide us many a mile,
Yet, for the Queen of that fair Isle
From which our fathers sprang, there roves
A blessing from this Land of Groves!

Our fatherland?—fit theme for song!—
When thou art named what memories throng!
Shall England cease our love to claim?
Nor while our language is the same!

Then, Royal Maid! so live and reign
That when thy nation's swelling strain
Is breathed amid our forests green,
We too may say "GOD SAVE THE QUEEN!"

Miscellaneous.

DESCRIPTION OF A TURKISH RECEPTION ROOM.

In Turkey, the room is the principle of all architecture; it is the unit, of which the house is the aggregate. No one cares for the external form of a building. Its proportions, its elegance, or effect, are never considered. The architect, as the proprietor, thinks only of the apartments, and there no deviation from fixed principles is tolerated. Money and space are equally sacrificed to give to each chamber its fixed form, light, and facility of access, without having to traverse a passage or other apartments to reach it.

Every room is composed of a square, to which is added a rectangle, so that it forms an oblong. There must be no thoroughfare through it. It must be unbroken in its continuity on three sides. The door or doors must be on one side only, which then, is the "bottom;" the windows at another and the opposite side, which, then, is the "top." The usual number of the windows at the top is four, standing contiguous to each other. There may be also windows at the "sides" but then they are close to the windows at the top, and they ought to be in pairs, one on each side; and, in a perfect room, there ought to be twelve windows, four on each of the three sides of the square; but as this condition cannot always be realized, the room in each house so constructed is generally called "the kiosk," as kiosks, or detached rooms, are always so constructed.

Below the square is an oblong space, generally depressed a step—sometimes, in large apartments, separated by a balustrade, and sometimes by columns. This is the space allotted to the servants, who constantly attend, in a Turkish establishment, and regularly relieve each other. The bottom of the room is lined with wooden work. Cupboards, for the storage of bedding; open spaces, like pigeon holes, for vases, with water, sherbet, or flowers; marble slabs and basins, for a fountain, with painted landscapes as a back ground. In these casements are the doors. At the sides in the angles, or in the centre of this lower portion, and over the doors, curtains are hung, which are held up by attendants as you enter.

It is this form of apartment which gives to their houses and kiosks so irregular, yet so picturesque an air. The rooms are jettied out, and the outline deeply cut in, to obtain the light requisite for each room. A large space is consequently left vacant in the centre, from which all the apartments enter; this central hall, termed *Divane Hané*, gives great dignity to an Eastern mansion.

The square portion of the room is occupied on the three sides by a broad sofa, with cushions all round, leaning against the wall, and rising to the sill of the windows, so that, as you lean on them, you command the view all round. The effect of this arrangement of the seats and windows is that you have always your back to the light and your face to the door. The continuity of the windows, without intervening wall or object, gives a perfect command of the scene without, and your position in sitting makes you feel, though in a room, constantly in the presence of external nature. The light falls also in a single mass, and from above, affording pictorial effects clear to the artist. The windows are seldom higher than six feet. Above

* Men of the very lowest rank often enter the apartment of the Turkish grandee. Elders, old men, tradesmen, &c., are always asked to sit down, which this form of apartment permits of, without infringement of respect or etiquette. Even those who are not invited to sit down come and stand below the balustrade, and thus every class in Turkey becomes acquainted with the other; and the idea of animosity between different grades or classes of society is never entered any man's head.

the windows a cornice runs all round the room, and from it hang festoons of drapery. Above this, up to the ceiling, the wall is painted with arabesque flowers, fruit, and arms. Here there is a second row of windows, with double panes of stained glass. There are curtains on the lower windows, but not on the upper ones. If necessary or desirable, the light below may be excluded; but it is admitted from above mellowed and subdued by stained glass. The room is highly painted and ornamented. It is divided into two parts. The one which is over the square portion of the room occupied by the trilineum, is also square, and sometimes vaulted; the other is an oblong portion over the lower part of the room close to the door; this is generally lower and flat.

The sofa, which runs round three sides of the square, is raised about fourteen inches. A deep fringe, or festoons of puckered cloth, hang down to the floor. The sofa is a little higher before than behind, and is about four feet in width. The angles are the seats of honour, though there is no idea of putting two persons on the same footing by placing one in one corner, and another in the other. The right corner is the chief place; then the sofa along the top, and general proximity to the right corner. But even here the Eastern's respect for man above circumstances is shown. The relative value of the positions all around the room are changed, should the person of the highest rank accidentally occupy another place. These combinations are intricate, but they are uniform.

So far the room is ancient Greek. The only thing Turkish is a thin square cushion, or shik, which is laid on the floor in the angle formed by the divan, and is the representative of the sheepskin of the Turcoman's tent. It is by far the most comfortable place; and here, not unfrequently, the grandees when not in ceremony place themselves, and then their guests sit upon the floor around, personifying a group of their no-made ancestors.

In the change of customs effected during the last few years, nothing has been more injurious and more to be deplored than the degradation of taste and loss of comfort in the style of their apartments.

The attempt at imitating what they did not understand, has produced a confusion inconvenient in practice and ridiculous in effect. The high, narrow sofa which you now see stuck at one end of the room, like a long chest with a padded cover, and chairs round the others, is neither Oriental nor European; and the doors ornamented with chintz curtains, festooned and drawn to either side, and tucked up to lacerated copper work, would make a stranger think that all around he sees the ends of tent beds. The construction of palaces for the Sultan, in imitation of Europe, with straight and regular lines, has entirely sacrificed that form of apartment which was not only so elegant, convenient and classical, but which was intimately associated with their habits, and therefore with principles and with duties.

In the modern buildings the walls are painted of one colour, and the roof of another; and style and taste, comfort and originality, have disappeared from their buildings as completely as from their dress: but these aberrations of the day must be kept out of sight till we have formed to ourselves a clear idea of the original type, when alone we can be able to judge of the value of what exists, and of the effect of alterations.

This form of apartment, the happy selection of position, the rigid uniformity of structure, the total absence of these ornamental details which make our rooms look like store shops, must have been the abode of a people sober in mind and dignified in manner, while the ample means of accommodation for guests indicated a hospitable character and a convivial spirit. The undeviating form of the apartment leaves no ambiguity as to the relative position which each individual is entitled to occupy, while the necessity of that arrangement is itself the effect of a freer intercourse between various ranks than would be practicable with our manners and apartments. Position in a room becomes, therefore, a question of gravity and importance. It was by seeing Easterns first introduced into our apartments, and the confusion into which they were thereby thrown, that the effect of the form of their apartments, on their manners, and the connexion of the one and the other, first occurred to me.

This mode of construction, independent of its superiority with regard to light and modes of approach, has also the advantage of combining economy (in furniture if not in architecture) with elegance, and simplicity with dignity. It is characteristic of the order, cleanliness, and decorum, of their domestic habits.—*Ugurbat's Spirit of the East.*

* In the harems the lower windows are latticed. On the floor there are seldom carpets. Fine mats are used in summer, felt in winter, and over that cloth, the same as on the sofas, which has an effect, in the simplicity and unity of colour, which is most remarkable. In the actual breaking up of habits, one of the first things that went was taste in colour. The modern houses present the most shocking and vulgar contrasts.

† So also among the ancient Greeks.

TIME FOR SOWING GRAIN.—In Sweden the budding and leafing of the birch tree is considered as a directory for the time of sowing barley; this practice had its origin with the illustrious Linnaeus, who, in the most earnest manner, exhorted his countrymen to observe with all care at what time each tree unfolds its buds and expands its leaves, knowing that at some time or other his country would reap some new and perhaps unexpected benefit from the observation. As one advantage, he advised the prudent husbandman to watch the proper time for sowing. The ignorant farmer follows the customs of his ancestors, fixes his sowing season generally to a month, and sometimes to a week, without considering whether the season, or the earth be in a proper state to receive the seed, from whence originates one great uncertainty of the following crop. The wise husbandman should therefore endeavour to fix upon certain signs whereby to judge of the proper time for sowing. We see trees open their buds and expand their leaves, from whence we conclude that spring approaches, and experience supports the conclusion; but nobody has as yet been able to show us what trees Provi-

dence has intended should be our calendar, so that we might know here in England on what day the countryman ought to sow his grain. No one can deny but that the same power which brings forth the leaves of trees will also make the grain to vegetate; nor can any one insist that a too early sowing will always, and in every place, accelerate a ripe harvest. Perhaps, therefore, we cannot promise ourselves a happy success by any means so likely, as by taking our rule for sowing from the budding or leafing of trees. We must for that end observe in what order every tree puts forth its leaves, and we shall find them invariably leaf in the same succession. The farmer should therefore put down the day on which he sows his respective grains, and should also mark the time of budding, leafing, and flowering of different trees and plants, and by comparing these two tables for a number of years, he will be enabled to form an exact calendar for his spring corn. An attention to the discolouring and falling of the leaves in autumn will assist him in sowing his winter corn. The following trees and plants bud and leaf in the succession in which they are placed: honeysuckle; gooseberry, currant, elder, on the same day; birch, weeping willow, on the same day; raspberry, bramble, on the same day; briar; plum, apricot, peach, on the same day; filbert, alder, on the same day; sycamore; elm, quince, on the same day; March elder; Wych elm; hornbeam; apple tree, chestnut, on the same day; willow, oak, lime, maple, walnut, plane, black poplar, beech, ash. Towards the end of September he will find, in ordinary seasons, the leaves of the plane-tree, tawny; oak, yellowish green; hazel, yellow; sycamore, dirty brown; maple, pale yellow; ash, fine lemon; elm, orange; hawthorn, tawny yellow; cherry, red; hornbeam, bright yellow.—*Howell's Book of Seasons.*

THE SKYLARK.—I have found it of infinite use, in the course of my observations on the habits and manners of animals, never to lose sight of the principle, which I hold to be an invariable one, that every created being is formed in the best possible manner, with reference to its peculiar habits, either for self-preservation or for procuring its food; and that nothing is given to it but what is intended to answer some good and useful purpose, however unable we may be to account for what may appear to us ill contrived and unnecessary. With this conviction I have been, for some time past, endeavouring to assign a use for the remarkable, and, indeed, what appears the disproportionate length of the claws of the skylark; and it lately afforded me no small satisfaction, to think that I had discovered the purposes for which they were furnished them. That they were not intended to enable the bird to search the earth for food, or to fix itself more securely on the branches of trees, is evident, as they neither search the ground, nor roost on trees. The lark makes its nest generally in grass fields, where it is liable to be injured either by cattle grazing over it, or by the mower. In case of alarm from either these or other causes, the parent birds, by means of their long claws, remove their eggs to a place of greater security; and this transportation I have observed to be effected in a very short space of time. By placing a lark's egg (which is rather large in proportion to the size of the bird) in the foot, and then drawing the claws over it, you will perceive that they are of sufficient length to secure the egg firmly; and by this means the bird is enabled to convey its eggs to another place, where she can sit upon and hatch them. When one of my movers first told me of this fact, I was somewhat disinclined to credit it; but I have since ascertained it beyond a doubt, and a friend informs me that, when he was recently in Scotland, a shepherd mentioned having witnessed the same circumstance. It is another strong proof in the economy of nature, by means of which this affectionate bird is enabled to secure its forthcoming offspring; I call it affectionate, because few birds show a stronger attachment to their young.—*Jesse's Gleanings, in Natural History.*

GOOD AND BAD NEWS.—Bad news weakens the action of the heart, oppresses the lungs, destroys the appetite, stops digestion, and partially suspends all the functions of the system. An emotion of shame flushes the face; fear blanches it; joy illuminates it; and an instant thrill electrifies a million of nerves. Surprise spurs the pulse into a gallop. Delirium infuses great energy. Volition commands, and hundreds of muscles spring to execute. Powerful emotion often kills the body at a stroke; Chilo, Diogenes, and Sophocles, died of joy at the Grecian games. The news of a defeat killed Philip V. One of the Popes died of an emotion of the ludicrous, on seeing his pet monkey robed in pontificals, and occupying the chair of state. Muley Moloc was carried upon the field of battle in the last stages of an incurable disease; upon seeing his army give way, he rallied his panic-stricken troops, rolled back the tide of battle, shouted victory, and died. The door-keeper of Congress expired upon hearing of the surrender of Cornwallis. Eminent public speakers have often died in the midst of an impassioned burst of eloquence, or when the deep emotion that produced it suddenly subsided. Lagrange, the young Parisian, died a few months since, when he heard that the musical prize for which he had competed was adjudged to another. The recent case of Hills, in New York, is fresh in the memory of all. He was apprehended for theft, taken before the police, and though in perfect health, mental agony forced the blood from his nostrils, and he was carried out and died.—*Educational Magazine.*

GERMAN METHOD OF MANUFACTURING VINEGAR.—Under a large case, which, for experimental purposes, may be made of glass, several saucer-shaped dishes of pottery or wood are to be placed in rows upon shelves over each other a few inches apart. A portion of the black platina powder, moistened, being suspended over each dish, let as much vinous spirits be put into them as the oxygen of the included air shall be adequate to acidify. This quantity may be inferred from the fact, that 1000 cubic inches of air can oxygenate 110 grains of absolute alcohol, converting them into 122 grains of absolute acetic acid, and 644 grains of water. The above simple apparatus is to be set in a light place, (in sunshine if con-

venient), at a temperature of from 68 deg. to 86 deg. Fah., and the evaporation of the alcohol is to be promoted by hanging several leaves of porous paper in the case, with their bottom edges dipped in the spirit. In the course of a few minutes a most interesting phenomenon will be perceived. The mutual action of the platina and the alcohol will be displayed by an increase of temperature and a generation of acid vapours, which, condensing on the sides of the glass case, trickle in streams to the bottom. This striking transformation continues till all the oxygen of the air be consumed. If we wish then to renew the process, we must open the case for a little and replenish the air. With a box of twelve cubic feet in capacity, and with a provision of 7 or 8 ounces of the platina powder, we can, in the course of a day, convert one pound of alcohol into pure acetic acid fit for every purpose, culinary or chemical. With from 20 to 30 pounds of the platina powder (which does not waste) we may transform daily nearly 300 pounds of best spirits into the finest vinegar. Though our revenue laws preclude the adoption of this elegant process upon the manufacturing scale in this country, it may be regarded as one of the greatest triumphs of chemistry, where art has rivalled nature in one of her most mysterious operations.—*Ure's Dictionary.*

A CURIOUS RAT TRAP.—The Richmond Whig describes a rat-trap, which seems really curious, from the novelty of the principle applied. It is nothing more than a box faced entirely with looking glasses coming down to the level of its floor, and with an opening for the rats to enter, prepared with a door to close upon them when the trappers think proper. Its success is founded upon the gregarious character of the rat. When he enters, and sees his form multiplied by the looking glasses, he conceives himself surrounded by his species, and remains, delighted with his company. It is even said that the first who makes the discovery, will go forth and assemble the household to witness it. Be this as it may, it is stated the success of the invention, which was made accidentally, has been wonderful,—completely clearing out those noxious vermin, wherever it was tried. If such be the fact it is, in a small way, a most useful discovery, though we should think, as it can only be used in daylight, its practicability would be doubtful.—*Metropolitan.*

THE PITCHER PLANT.—This plant abounds in the stony and arid parts of the island of Java, from which, were it not for this vegetable wonder, small birds and quadrupeds would be forced to migrate in quest of water. The foot stalk of each leaf is a small bag, shaped exactly like a pitcher, furnished with a lid, and having a kind of hinge that passes over the handle of the pitcher, and connects it with the leaf. This hinge is a strong fibre, which contracts in showery weather and when the dew falls. Numerous little goblets, filled with sweet fresh water, are thus held forth, and afford a delicious draught to the tiny animals that climb their branches, and to a great variety of winged visitors. But no sooner has the cloud passed by, and the warm sun shone forth, than the heated fibre begins to expand, and closes the goblet so firmly as to prevent evaporation, precluding a further supply till called for by the wants of another day.

NOTICE.

The Queen's Portrait.
is ready for delivery to
Albion Subscribers.
J. & F. BECKWITH.
July 24, 1839.

NOTICE.

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THE Militiaman's GUIDE, School BOOKS, Stationery, Perfumery, Fishing Tackle &c. These indebted to the Subscriber are respectfully requested to make immediate payment of the same, as he intends to make new arrangements in his business. F. B.
Fredericton, July 16, 1839.

NOTICE.

ALL Persons having any demands against the Estate of PETER M'GUIRE, late of Kingsclear, deceased, are hereby requested to render their accounts forthwith, and those indebted to the said Estate are requested to make immediate payment.

NANCY M'GUIRE,
Sole Administratrix.

Kingsclear, 11th June, 1839.

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No. 23, northeast corner of Basin and Custom House street, 40 feet, front on Basin, and 40 feet on Franklin Street, by 127 feet deep in Custom House Street—Rented at \$1,500 valued at \$20,000

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1 do. 150 do. Mech. & Trad. do. do. 15,000
1 do. 100 do. City Bank do. do. 10,000
1 do. 100 do. do. do. do. 10,000
1 do. 100 do. do. do. do. 10,000
1 do. 50 Exchange Bank, do. 5,000
1 do. do. do. do. do. 5,000
1 do. 25 do. Gas light do. do. 5,000
1 do. 25 do. do. do. do. 5,000
1 do. 15 do. Mech. & Trad's do. 1,500
1 do. 15 do. do. do. do. 1,500

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July 1, 1839.