

# WILMINGTON ADVERTISER.

F. C. HILL, Editor and Proprietor.

"BE JUST AND FEAR NOT."

Wilmington, North Carolina.

VOL. III. NO. 32.

FRIDAY, AUGUST 24th, 1838.

WHOLE NO. 136.

PUBLISHED EVERY FRIDAY MORNING.

THREE DOLLARS PER ANNUM, IN ADVANCE.

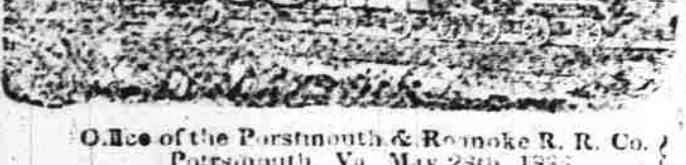
ADVERTISEMENTS

Not exceeding a Square inserted at ONE DOLLAR the first, and TWENTY-FIVE CENTS for each subsequent insertion.

No Subscribers taken for less than one year, and all who permit their subscription to run over a year, without giving notice, are considered bound for the second year, and so on for all succeeding years.

No paper discontinued until all arrearages are paid, unless at the option of the Editor.

OFFICE on the South side of Market Street, below the Court House.



Office of the Portsmouth & Roanoke R. R. Co., Portsmouth, Va., May 23rd, 1838.

Great Central Route

NORTH AND SOUTH,

Via the Portsmouth and Roanoke Rail Road, and the Chesapeake Bay Steamboats.

THROUGH from Halifax, N. C. to New York, in FORTY ONE HOURS.

ANY OF THE LINES, and will receive a moment's notice.

From Halifax to Portsmouth, 6 hours.

From Portsmouth to Baltimore, 11 "

From Baltimore to Philadelphia, 8 "

From Philadelphia to New York, 8 "

Stoppages, 30 "

Leaves Halifax every Sunday, Wednesday and Friday, Baltimore every Monday, Wednesday and Friday, and Wilmington City every Wednesday. Fare from Halifax to Philadelphia, including every expense, (tickets, portage, &c.) \$18.

To be published until forbid in the August Chronicle, S. Venable, Georgetown, Charles River, Couriers, Norfolk Herald, Baltimore Patriot, and American, National Intelligencer, U. S. Gazette, Pennsylvania, and New York Star, and accounts sent to the Office of the Portsmouth & Roanoke Railroad Company. 125 tf

NOTICE TO MERCHANTS.

ALL Merchandise, intended to be forwarded on the Railroad, must be sent between sunrise and eight o'clock, A. M.

Nothing will be received, unless it is put up in the most substantial manner.

Every thing must have the owner's name marked distinctly on it, and a bill of lading, specifying the weight, stating who it is from, who it is for, and where it is to be delivered.

The merchants will be held responsible in every case, for the freight on every thing sent by train.

Merchants having consignments of produce, and other articles from the country, must take them away the day that they arrive, as the Company will not be responsible for any thing sent to remain at the Depot all night.

Articles will be delivered at, and taken from the following points, on the road, viz. Rocky Point Depot, Water Station, near Burgaw Swamp, and the Depot near South Washington.

L. L. H. SANDERS, Agent of Transportation. 124 tf

NOTICE.

THE subscriber being about to remove from the State, has placed all notices and notes due him, in the hands of Mr. Thomas C. Miller, Attorney, for collection.

SAMUEL N. CANNON, Wilmington, Aug. 14th, 1838. 135 10w.

BALE HOPS & COTTON BAGGING.

110 COALS Bale Rope of good quality, 40 pieces Cotton Bagging.

R. W. BROWN & SON, 15th August, 1838. 135 5c.

THE Brick Store near the South East corner of the Town Hall, at present occupied by Charles Nixon, and Dr. P. J. Possession given 1st October next. Apply through Messrs. R. W. Brown & Son, to S. B. EVERETT, Smithville, N. C., 15th Aug., 1838. 135 0f.

TRUST SALE.

ON the 27th of this month, I will sell at Public Auction, in the town of Fayetteville, one of the largest and most extensive establishments of

Drugs and Medicines, DYE STUFFS, HATTERS' MATERIALS, SURGICAL INSTRUMENTS, &c.

In the State. Also, a quantity of elegant FURNITURE, BAR, UCCLE, and HARNESSES, and a double. Also, a variety of FARMING UTENSILS, and two NEGROES, a wrench and follow.

Terms—\$50 and under, Cash; all over, 90 days, with approved paper. Associate at Bank, AMOS KIMBALL, Agent and Auctioneer, for 42 days. 135 2w.

August 7th, 1838. To be charged to the Fayetteville Journal.

820 REWARD.

RAN away from the subscriber on Saturday night the 4th inst., a Negro boy by the name of RED, about 5 feet 10 inches high, copper complexion, about 24 or 25 years old; had on a blue coat, a white waistcoat, and a pair of black trousers. He is supposed to be in the vicinity of Wilmington, and he ran away some time last year and attempted to pass for a free man, and by trade a brick mason. He is called himself JOHN LANDRETH, and was in Wilmington in September last. Any person who will return him to me or secure him in jail so that I get him, shall have the above reward.

R. D. GORRELL, Greensborough, N. C., 135 3w.

August 6th, 1837. Charge the Carolina Patriot.

## NOTICE.

HEREBY forewarn all persons from trading for the *Advertiser*, for a less period than an entire year. The Publisher has concluded to alter the conditions, for the present year only, so far as to require new subscribers for the remainder of this volume—to commence with either the May or July number; the former numbers will cost \$3.34; the six numbers, (or half year) \$2.50.

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## From Chambers' Edinburgh Journal. THE UNKNOWN PAINTER.

One beautiful summer morning, about the year 1830, several youths of Seville approached the dwelling of the celebrated painter Murillo, where they arrived nearly at the same time. After the usual salutations, they entered the studio.

Murillo was not yet there, and each of the pupils walked up quickly to his easel to examine if the paint had dried, or perhaps to admire his work of the previous evening.

'Play gentlemen,' exclaimed Isturiz angrily, 'which of you remained behind in the studio last night?'

'What an absurd question!' replied Cordova; 'don't you recollect that we all came away together?'

'This is a foolish jest, gentlemen,' answered Isturiz; 'last evening I cleaned my palette with the greatest care, and now it is as dirty as if some one had used it last night!'

'Look!' exclaimed Carlos, 'here is a small figure in the corner of my canvass, and it is not badly done. I should like to know who it is that amuses himself very morning with sketching figures sometimes on my canvass, sometimes on the walls. There was one yesterday on your easel, Ferdinand?'

'Gentlemen,' replied Isturiz, 'I protest! You need not protest,' replied Carlos; 'you all know you are not capable of sketching such a figure as that!'

'At least,' answered Isturiz, 'I have never made a sketch so bad as that of yours; one would think that you had done it in jest!'

'And my pencils are quite wet,' said Gonzalo in his turn. 'Truly strange things go on here during the night!'

'Do you not think, like the negro Gomez, that it is the Zombi who comes and plays all these tricks?' said Isturiz.

'Truly,' said Mendez, who had not yet spoken, being absorbed in admiration of the various figures which were sketched with the hand of a master in different parts of the studio, 'if the Zombi of the negroes draws in this manner, he would make a beautiful head of the Virgin in my Decent from the Cross!'

With these words, Mendez, with a careless air, approached his easel, when an exclamation of astonishment escaped him, and he gazed in mute surprise on his canvass, on which was roughly sketched a most beautiful head of the Virgin; but the expression was so admirable, the lines so clear, the contour so graceful, that compared with the figures by which it was encircled, it seemed as if some heavenly visitant had descended among them.

'Ah, what is the matter?' said a rough voice. The pupils turned at the sound, and all made a respectful obeisance to the great master.

'Look, senior Murillo, look!' exclaimed the youths as they pointed to the case of Mendez.

'Who has painted this—who has painted this head, gentlemen?' asked Murillo, eagerly. 'Speak, tell me. He who has sketched this Virgin will one day be the master of us all—Murillo wishes he had done it. What a touch! what delicacy! what skill! Mendez, my dear pupil, was it you?'

'No, senior,' replied Mendez, in a sorrowful tone.

'Was it you, then, Isturiz, or Ferdinand, or Carlos?'

But they all gave the same reply as Mendez. 'It could not, however, come here without hands,' said Murillo, impatiently.

'I think, sir,' said Cordova, the youngest of the pupils, 'that these strange pictures are very alarming; indeed this is not the first unaccountable event which has happened in your studio. To tell truth, such wonderful things have happened here, one scarcely knows what to believe!'

'What are they?' asked Murillo, still lost in admiration of the head of the Virgin by the unknown artist.

'According to your orders, senior,' answered Ferdinand, 'we never leave the studio without putting every thing in order, cleaning our palettes, washing our brushes, and arranging our easels; but when we return in the morning, not only is every thing in confusion, our brushes filled with paint, our palettes dotted, but here and there are sketches (beautiful sketches to be sure they are,) sometimes of the head of an angel, sometimes of a demon, then again the profile of a young girl, or the figure of an old man, but all admirable, as you have seen yourself, senior!'

'This is certainly a curious affair, gentlemen,' observed Murillo, 'but we shall soon learn who is this nightly visitant.—' Sebastian,' he continued, addressing a little mulatto boy about fourteen years old, who appeared at his call, 'did I not desire you to sleep here every night?'

'Yes, master,' said the boy, with timid eyes.

'And have you done so?'

'Yes, master.'

'Speak, then; who was here last night and this morning before these gentlemen came? Speak, slave, or I shall make you acquainted with my dungeon,' said Murillo angrily to the boy, who contin-

ed to twist the band of his trousers without replying.

'An, you do not choose to answer,' said Murillo, pulling his ear.

'No one, master, no one,' replied the trembling Sebastian with eagerness.

'That is false,' exclaimed Murillo.

'No one but me, I swear to you, master,' cried the mulatto, throwing himself on his knees, in the middle of the studio, and holding out his little hands in supplication before his master.

'Listen to me,' pursued Murillo. 'I wish to know who has sketched this head of the Virgin, and all the figures which my pupils find every morning here on coming to the studio. This night, in place of going to bed you shall keep watch; and if by to-morrow you do not discover who the culprit is, you shall have twenty-five strokes of the lash. You hear—I have said it; now go and grind the colors; and you, gentlemen, to work!'

From the commencement till the termination of the hour of instruction, Murillo was too much absorbed with his pencil to allow a word to be spoken but what regarded their occupation, but the moment he disappeared, the pupils made ample amends for this restraint; and as the unknown painter occupied all their thoughts, the conversation naturally turned to that subject.

'Beware, Sebastian, of the lash,' said Mendez, 'and watch well for the culprit; but give me the Naples yellow!'

'You do not need it, Senior Mendez; you have made it yellow enough already, and as to the culprit, I have already told you that it is the Zombi!'

'Are these negroes fools or asses with their Zombi?' said Gonzalo laughing; 'pray, what is a Zombi?'

'Oh, an imaginary being of course.— But take care, Senior Gonzalo, continued Sebastian with a mischievous glance at his easel, 'for it must be the Zombi who has stretched the left arm of your St. John to such a length, that, if the right resembles it, he will be able to untie his shoe-stings without stooping!'

'Do you know, gentlemen,' said Isturiz, as he glanced at the painting, 'that the remarks of Sebastian are extremely just, and much to the point.'

'Oh they say that negroes have the face of an ape and the tongue of a parrot,' rejoined Gonzalo, in a tone of difference.

'With this distinction,' observed Ferdinand, 'that the parrot repeats by rote, while Sebastian has judgement in his remarks!'

'Like the parrot, by chance,' retorted Gonzalo.

'Who knows,' said Mendez, who had divined the Naples yellow, 'that, from grinding the colors, he may one day astonish us by showing he knows one from another?'

'To know one color from another, and to know how to use them are two very different things,' replied Sebastian, when the liberty of the studio allowed to join in the conversation of the pupils; and truth obliges us to confess that his taste was so exquisite, his eye so correct, that many of them did not disdain to follow the advice he frequently gave them respecting their paintings. Although they sometimes amused themselves by teasing the little mulatto, he was a great favorite of them all; and this evening on quitting the studio, each giving him a friendly tap on the shoulder, counselled him to keep a strict watch, and catch the Zombi for fear of the lash.

It was night, and the studio of Murillo, the most celebrated painter in Seville—this studio, which during the day was so cheerful and animated, was now silent as the grave. A single lamp burned upon a marble table, and a young boy, whose subtle hue harmonized with the surrounding darkness, but whose eyes sparkled like diamonds at midnight, leant against an easel. Immovable and still, he was so deeply absorbed in his meditations, that the door of the studio was opened by one who several times called him by name, and who, on receiving no answer, approached and touched him.— Sebastian raised his eyes, which rested on a tall and handsome negro.

'Why do you come here, father?' said he, in a melancholy tone.

'To keep your company, Sebastian.'

'There is no need, father; I can watch alone.'

'But what if the Zombi should come?'

'I do not fear him,' replied the boy, with a pensive smile.