New Orleans Bee.

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BY TELEGRAPH.

ONE DAY LATER FROM THE NORTH!

Proclamation by President Lincoln Appointing a Day of Thanksgiving for Victories.

NEW YORK FINANCIAL AND COMMERCIAL ON THE 28th.

GOLD 113½—COTTON 138.

[To the New Orleans Bee.]

MOBILE, October 28

Washington, October 27.—President Lincoln has issued a proclamation setting apart the last Thursday in November for a day of thanksgiving and praise to Almighty God, for having, among other things, enabled us to meet and gain victories over the enemy.

Also recommending to the fellow-citizens to humble themselves in the dust, and from thence offer up penitent and fervent prayers and supplications to the Great Disposer of events for a return of the invaluable blessings of peace, union and harmony throughout the land.

New York, October 27.—Cotton heavy at 118 for middling. Flour opened dull, closed heavy from 5 to 10 cents lower, except Ohio which is scarce and brings full prices. $8.75 to $8.85.

Money steady at 7 per cent. Sterling Exchange selling at 109½ to 109¾ for specie. Gold without decided change, opening at 108, declining to 108 at closing at 108¾.

Government stocks steady. 5 of 81, coupons, 1881, one year certificates 101¾. Stocks steady. Tennessee sixes at 68¾. Pacific mail 83. Hudson 120¼. Reading 114¾.

New York, October 28 10 P. M.—Gold closed at 113½ at evening Board.

Activity in Amusements.

It would seem as if nearly all the serious business of the city were monopolized by amusement. For the past week or more, especially, producers and consumption in this line have been equally earnest and vigorous. It was thought that the Varieties would, on a late period in the season, supply the actual demand, but the opening of the Academy, and the crowded houses it received, completely dissipated this idea. The same rule awaited the notion that the opening of the St. Charles in the close vicinity of the Academy, would cause an overproduction fearful to contemplate in its depleting effects upon managerial fees. Neither institution, apparently, has thus far suffered by too great a subdivision of patronage. The demand seems rather to have grown by what it feeds on, and managerial pitchers have been filled from perennial fountains, it would appear, and not from external bodies of vast water in a time of drought.

This amusement-ity should at this time occupy a large space in local enterprise and public attention, need not be surprising. This has its philosophy as all other social phenomena, during seasons of great leisure or ennui. If men do not amuse themselves with serious matters, they will become listlessly serious over trifles. If commercial avocations are checked, if legislative trade fails, they will turn to other modes of mental dalliance, and the most harmless of these, perhaps, are found in the possession of public encouragement and support of theatrical enterprises when under judicious and high pressing direction.

Amusements in this connection are a useful art as moral safety valves. Without such egress there is no telling the deplorable consequences that irrepressible spirit of unrest (such, if it may lead a most heatherwood, will inevitably, if the gateway be closed in that direction, direct itself precipitately towards the nearer place."

Susceptible change is always in the way.

Public amusements are no exception to the rule.

For this hands there are unfathomable wrongs of mischief in the memories of H B M Theatre has horses on order for all who would congregate from the upper air in a more genial and stimulating atmosphere. The steeds are of all colors, swift and beautiful, but like the black woman of the old story, they have no ugly kick with their tails by which in order to get to or too both egos so as not to see which way it is going. Let not the worthy manager of our own theatrical establishments believe that no horses adjacent, to here intended. The wooden horse of Scallon's Metropole was a model of moral behavior, and the Dan Rice of Mrs Kate Joyce, the graceful coloring, but fortunate gentleman, looks the very antithesis of the heroic canine, and nevertheless, by quality of action and endurance, is capable of

Both these quadrupedic persons their parts with an unconsciousness, with an unconsciousness, by which many a loyed artist on the same stage might abundantly profit. The horse actors in the most exciting climax, indeed, in the most tragic, never forget themselves, never lose sight of the fact that they are horses, and not Romeo or Juliet. Their self-possession is perfect, and their every movement is a study. Would that the same could be said of the human actors in the same scenes! Would that they could forget themselves, and not be conscious that they are in the presence of an audience! Would that they could not be conscious that they are in the presence of an audience! Would that they could not be conscious that they are in the presence of an audience!

Managers of theatres should not be too much discouraged by the fact that the public is not yet fully awake to the importance of the drama as a means of education. Let them be patient, and they will find that the public will come to them in time. Let them be patient, and they will find that the public will come to them in time. Let them be patient, and they will find that the public will come to them in time.