Whittier and His Writings

W. P. LAWRENCE.

A second time this year we celebrate the one hundredth anniversary of an American poet. In February it was Longfellow, now, December 17th, it is Whittier. Longfellow was ten months ahead of Whittier in the journey of life and had been in his grave ten years when the summons of the death angel came to Whittier.

The personal history of two contemporaries, both attaining eminence in the same profession, could scarcely be more diverse than in this case. Longfellow, surrounded in childhood and youth by the best in culture and education that the State of Maine afforded; educated in one of the best colleges of his age, with talented, ambitious young men for college mates; and blessed with an ample physique for enduring and profiting by extensive foreign travel and study afforded by a full purse, was the product of well-used opportunity. But how different was it with Whittier! Note these glimpses of his career and mark the contrast.

BIOGRAPHY.

At the old Whittier homestead, Haverhill, Massachusetts, December 17, 1807, was born John Greenleaf Whittier. He grew to manhood in this severely religious but as severely poor home. The farm upon which the family resided and from which they drew their living responded but poorly to the art of cultivation, and life was an endless toil.

There were in the family the parents, two sons, two daughters, a maiden aunt, and a bachelor uncle. John Greenleaf's health was poor, and it is said that the drudgery of farm labor in winter, and scant clothing made inroads on his constitution, from which he suffered through his long life.

The only schooling he got was a few weeks in the district school in mid-winter till his eighteenth year, and two terms thereafter of six months each at the Haverhill Academy. At the age of fifty, Harvard College conferred upon him the degree of master of arts, and six years later Brown University, the degree of doctor of labors.

Whittier's education was not supplemented by travel. If he had had health, he had not the money for such luxury. He scarcely ever went beyond the bounds of Massachusetts. For a brief period, however, he did editorial work in Hartford, and in New York, and afterwards and for a longer period in Philadelphia. We learn from Elizabeth Stuart Phelps, that late in life, some friends offered him the use of a cottage in Florida, but he declined the offer, saying he was too much wedded to Massachusetts to go so far away.

Two persons largely influenced Whittier's life and poetry. One was Robert Burns, a copy of whose poems was lent to him by his first teacher, Joseph Coffin. The Scottish bard's lyrics struck fire in the rustic Quaker boy's soul, and henceforth Burns became his inspiration in ballad and song. The other who had such large influence upon him, especially upon the content of his thought and the direction of his spirit was William Lloyd Garrison. These two influences came early into his life. He was only 14 years old when Mr. Coffin, one day, visited the Whittier home and read some verses from Burns' poems. Young Whittier, until then, had read no poetry except what he had found in the Bible, of which he had been a close student. Burns' poetry was fascinating to him and the owner granted his request to borrow the volume by leaving it with him.

After diligent study, Whittier says he mastered the Scottish dialect at the end of the volume and set to writing verses. It was five years, or so, after this that his sister, Mary, sent one of his poems, "The Exile's Departure," to William Lloyd Garrison, then the editor of The Newburyport Free Press. Garrison liked the poem and came to the humble Whittier home to see the author. The two souls were kindred and a strong friendship was the result.

While Garrison was but two years older than young Whittier, yet he was a far more vigorous man and had no little experience for one of his years. A dissolute father, though of refined tastes, had brought the family to such straightened circumstances that the mother had hired herself out as a professional nurse, and had apprenticed William to a shoe-maker in Lynn, before his fifteenth year. Failing health in the shoe-shop made it advisable to change his occupation, and he was next apprenticed to a cabinet maker. He did not stick here, and by his seventeenth birthday we find him a compositor in a Newburyport printing office.

Like Franklin, he soon learned to write for publication, and had some three years' experience before launching The Free Press in 1826. His paper venture in Newburyport soon failed, and he and Whittier went to Boston, where the latter became editor, in his twenty-second year, of The American Manufacturer, a paper advocating tariff.

Thus Garrison discovered Whittier, infused the spirit of universal freedom into his soul, and introduced him to the world. For ten years, after going to Boston, Whittier rose rapidly in popularity, principally because of his anti-slavery writings. But few young men have risen so rapidly. He was successively editor of The Haverhill Gazette (1830), The New England Review, Hartford (1831), Assistant editor Emancipator and Anti-Slavery Reporter, New York (1837), and editor of The Pennsylvania Freeman 1838-40. When we remember that Philadelphia was then the centre of literary culture in America, we can more fully appreciate the changes that a decade wrought in Whittier's life. His opposition to slavery, however, met with mob violence more than once in Massachusetts, and while a member of the Massachusetts Legislature, 1835, he was stoned by a mob in Concord, New Hampshire, and again, while editing The Pennsylvania Freeman, Pennsylvania Hall, the building from which his paper was issued, was attacked by a mob and burned, May 17, 1838. But Whittier was not a quitter. He continued the publication till failing health forced him to give it up nearly two years later. His anti-slavery writings brought trouble to others as well as to himself. It is a matter of record that a physician in Washington, Dr. Crandall, languished in prison until he contracted a fatal illness, under sentence for reading a borrowed copy of Whittier's pamphlet "Justice and Expediency."

In 1836, Whittier had sold the old Haverhill homestead and purchased the Amesbury home, to which he returned in 1840, when he left Philadelphia. The remainder of his life, except a few months of editorial work in Lowell, 1844, was spent here, where he wrote for magazines, the principal means of earning a livelihood.

Through the fifty-two remaining years of his lonely bachelor life he divided his time between reading, writing and entertaining friends, who passed that way. He was so feeble most of the time that he could neither read nor write more than half an hour at a time.

In a letter to Celia Thaxter, July 28, 1870, he speaks as follows of his little room, in the Amesbury house: "My little room is quiet enough. * * * The sweet calm face of the pagan philosopher and emperor, Marcus Antonius looks down upon me on one hand, and on the other the bold, generous and humane countenance of the Christian man of action, Henry Ward Beecher; Alice and Phoebe Cary and Mary Dodge.

"Two sisters sought at eve my door;
Two song-birds wandering from their nest,
A gray old farm house in the west.
How fresh of life the younger one,
Half tears, half smiles like rain in sun,
Her gravest mood could scarce displace
The dimples of her nut-brown face.
Wit sparkled on her lip not less
For quick and tremulous tenderness;
And following close her merriest glances,
Dreamed through her eyes, the heart's romances."

Miss Dodge had published serially in the Independent a book called "Woman's Worth and Worthlessness," and in 1871 she had it published in book form. Whittier, whom she pettishly called her "angel," was presented with a complimentary copy, which he criticises partly as follows in a letter to Miss Dodge March 1st, 1872: "I quarreled with thee often as I read, but, after all, laid the book down with a most profound respect for the wise little woman who wrote it. I shall not put my quarrels on paper, but when a kind Providence gives me an opportunity I shall 'withstand thee to thy face.' I will simply say that my old bachelor reverence for woman has been somewhat disturbed by thy revelations. I am not going to condemn her because thee turns Satan's evidence against her."

Whittier's circle of close friends was as different from the Cambridge group of which Longfellow was long the central figure as were the lives of the two poets. Longfellow was the polished gentleman among gentlemen, a tireless worker, a popular, influential Harvard professor. Whittier was a sort of recluse somewhat eccentric, likely to leave the home of his host without saying "good-bye," especially if a little too much company should come in.

This apparent incivility may have been due, in part at least, to the fact that he could not endure excitement. In youth, physicians warned him to avoid excitement, for by so doing he might live to his fiftieth year. It is a bit difficult to conclude, however, that a lively company of friends in the drawing room could possibly be a greater peril to pulmonary weakness than a public stoning or other mob violence.

In personal appearance, Whittier was not the most prepossessing of men. Throughout his life, he adhered to the peculiarity of Quaker dress. One, an admirer, in 1850 described him as having "a good exterior, a figure, slender and tall, a beautiful head with refined features, black eyes full of fire, dark complexion, a fine smile, and lively but very nervous manner. Both soul and spirit have overstrained the nervous cords and wasted the body. He belongs to those natures who would advance with firmness and joy to martyrdom in a good cause, and yet who are never comfortable in society, and who look as if they would run out of the door every moment. Another describes him as being "of a nervous bilious temperament, tall, slender, and straight as an Indian; a superb head; his brow like a white cloud under his raven hair, eyes large, black, and glowing with expression." Of his shyness Nora Perry remarks that: "He is generally spoken of as a shy man, avoiding all society. If by society we mean large parties, dinners and receptions, the general idea is a true one. But I think that no one enjoys the society of a few friends better than this accredited society hater. * * * No one relishes a good story more, nor can relate one with better grace."

Francis H. Underwood, Whittier's biographer, regards him as neither "odd" nor "eccentric" (in usual parlance) but as of marked personality and strong individual flavor in all his utterances.

Mary B. Claflin, the year after his death published "Personal Recollections of Whittier" in which she says "Though ordinarily shy and cautious and reserved, he could, under favorable circumstances, blossom into rare graciousness and sympathy of speech and manner."

WRITINGS.

There were two sources of Whittier's inspiration. One was his love of freedom and sympathy for the oppressed of every name and order. The other was New England rural life. Unlike Garrison, he believed freedom should come to the slaves of the South through political channels. He believed in creating a public sentiment that would result in emancipation of the slaves as it had set the Quakers of New England free from heartless persecutions at the hands of the Puritans. The wounded blood from these persecutions flowed in his veins and sang its lament in "Cassandra Southwick." Those who find fault with his verse because of poor art, usually admit that there is a sincerity, a sympathy, an earnestness that gives much of it enduring quality.

Because he had no model is not necessarily cause for saying that he wrote no poetry. It is a question, after all, as to what poetry is. If it is in the art, then Pope is greater than Shakespeare; if it is in melody and harmony and music, then Tennyson is greater than Browning. "Art" says one, "may lift an inferior talent to higher estimation, but genius makes a very little art go a long way. This was Whittier's case. The poetic spark was inborn in him, living in his life, and when academic criticism has said its last word, he remains a poet."

Whittier publishes his first volume—"Legends of New England"—in 1831. It contained eleven poems and seven prose sketches, and was printed in the office of The Hartford Review, of which he was then editor. Whatever the author thought of this production when it came from the press, it is known that he would gladly have suppressed it later in life. In an edition of his collected works issued from The Riverside Press, 1888, Whittier discards everything in this first volume, except two of the eleven poems, and changes the title of one of them. Whenever he could get hold of a copy, he would destroy it, and he is said to have paid $5 for one copy which he burned. Others, however, prize the little volume more highly. Since the author's death, one copy sold for $31, another for $40 and a third for $41.

Other publications came as follows:

"Moll Pitcher," 1832.

"Justice and Expediency," 1833.

"Mogg Magone," 1836.

"Poems Written During the Progress of the Abolition Question in the United States, Between 1830-38, 1837," published by Isaac Knapp, of Boston.

"Lays of My Home and Other Poems," 1843.

"The Stranger in Lowell," 1845.

"Voices of Freedom," 1849.

This volume contained what he wrote from 1833 to 1848 to arouse the American conscience against the evils of slavery.

"Songs of Labor," 1850.

In 1847 he became a correspondent of the National Era, the anti-slavery paper, published in Washington, and it was in this that Maud Muller was first published—1854.

"The Gift of Tritemius" came in 1857, November, in the first number of The Atlantic Monthly.

"The Blue and Gold" edition of his poems, 1857.

"Telling the Bees," in The Atlantic Monthly, 1857.

"Home Ballads, and Other Poems," 1860.

There was a drop of $2 per bale

"In War Time and Other Poems," 1863.

"Snow-Bound," (his best poem), and Prose Works in two volumes, 1866.

"The Tent on the Beach," 1867.

"Among the Hills, and Other Poems," 1868.

"Miriam, and Other Poems," 1870.

"Mabel Martin," 1874.

"Centennial Hymn," 1876.

"The King's Missive, and Other Poems," 1881.

"St. Gregory's Guest, and Other Poems," 1886.

"Riverside Edition of His Writings," 1888.

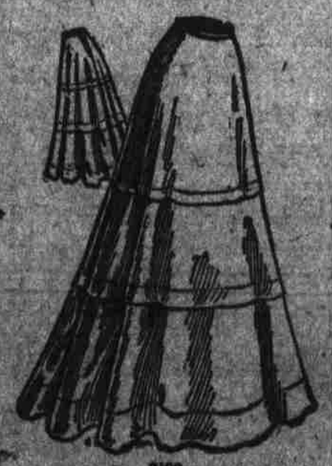
"At Sundown," 1892.

Whittier has an abiding faith in the ultimate reign of universal freedom, and international peace, and in that respect he is not surpassed by any American poet.

"In Snow-Bound" he ranks with Goldsmith in "The Deserted Village," and Burns in "Cotter's Saturday Night." The "Barefoot Boy" interprets not only the New England boy's life, but also the American boy's life. "Skipper Ireson's Ride" meets with as responsive a mind in Dixie or in California, as if the amusing comedy given there had been transacted on these sunny or western shores. We shall likely come to feel as the years go by, that Whittier was a national rather than a New England poet. His hymns are found in the church music of all denominations. In the collection of sixty-six hymns used at the World's Parliament of Religions in 1893, nine were from Whittier—more than from any other poet.

Whether Whittier will live in American literature none of the critics can tell, but it is significant that so many think he will, yet he appears to be read less and less every year. He has been dead only fifteen years, yet it seems as if it had been fifty. Mr. Charles F. Johnson, six years after Whittier's death, wrote: "Whittier, perhaps less graceful than Longfellow, will influence men longer, for his content of thought is more weighty and the emotions called out by a great struggle pulsates his verse." We here cite only one other critic that is of this opinion. Mr. Barrett Wendall, in a careful study of Whittier, says: "Before considering his works in detail, I suggested that his chance of survival is better than that of any other contemporary American man of letters. * * * In the first place, he has recorded in a way as yet unapproached the homely beauties of New England nature. In the second, he accepted with all his heart, the traditional democratic principles of equality and freedom. * * * These principles he uttered in words whose simplicity goes straight to the heart of the whole American people. Whether these principles be true or false is no concern of ours here. If our republic is to live, they are the principles which must prevail. And in the verses of Whittier they are preserved to guide posterity in the words of one who was incapable of falsehood."

DAILY FASHION SERVICE



2190

MISSES' TUCKED CIRCULAR SKIRT.

Paris Pattern No. 2190

All Seams Allowed.

This pretty skirt, which is particularly becoming to the growing girl is made in three sections each section being finished with a wide tuck. This is an excellent design for broadcloth, cheviot, serge, tailor-suiting or tweed, as well as for the thinner materials, such as nun's veiling, cashmere, albatross, crêpe de-Chine or challis. If made in any of the latter materials a pretty trimming is an insertion of lace, set directly above each tuck. The pattern is in 4 sizes—14 to 17 years. For a miss of 15 years the skirt requires 4½ yards of material 36 inches wide, or 4 yards 42 inches wide, or 3 yards 54 inches wide.

Price of pattern, 10 cents.

Simply give number of pattern you desire, or cut out illustration and mail it with 10 cents, silver or stamps, to The Observer, Charlotte, N. C., Fashion Dept.

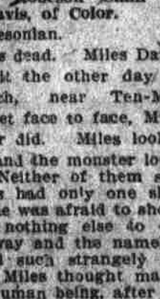
Glowing Heat
From Every Ounce of Fuel

When the mercury drops out of sight, and you just *can't* keep the house warm, you'll find it wonderfully convenient to use a

PERFECTION Oil Heater

(Equipped with Smokeless Device)

It's very light—carry it about—heat *any* cold room. Turn the wick high or low—no danger—no smoke—no smell. Easily cared for and gives nine hours of cozy comfort at one filling of brass font. Finished in nickel and japan. Every heater warranted.



The Rayo Lamp with its flood of steady, brilliant light is ideal for the long winter evenings—read or sew by it—won't tire your eyes. Latest improved central draft burner. Made of brass, nickel plated. Every lamp warranted.

If your dealer cannot supply the Rayo Lamp or Perfection Oil Heater, write our nearest agency for a descriptive circular.

STANDARD OIL COMPANY
(Incorporated)

SACO AND PETTEE MACHINE SHOPS
COTTON MACHINERY

Pickers
Revolving
Flat Cards
Railway Heads
and
Drawing
Frames

Slubbing
Intermediate
and
Roving Frames
Spinning Frames
Spoolers
and
Reels

A. H. WASHBURN, Southern Agent
CHARLOTTE, NORTH CAROLINA

cutions flowed in his veins and sang its lament in "Cassandra Southwick." Those who find fault with his verse because of poor art, usually admit that there is a sincerity, a sympathy, an earnestness that gives much of it enduring quality.

Because he had no model is not necessarily cause for saying that he wrote no poetry. It is a question, after all, as to what poetry is. If it is in the art, then Pope is greater than Shakespeare; if it is in melody and harmony and music, then Tennyson is greater than Browning. "Art" says one, "may lift an inferior talent to higher estimation, but genius makes a very little art go a long way. This was Whittier's case. The poetic spark was inborn in him, living in his life, and when academic criticism has said its last word, he remains a poet."

Whittier publishes his first volume—"Legends of New England"—in 1831. It contained eleven poems and seven prose sketches, and was printed in the office of The Hartford Review, of which he was then editor. Whatever the author thought of this production when it came from the press, it is known that he would gladly have suppressed it later in life. In an edition of his collected works issued from The Riverside Press, 1888, Whittier discards everything in this first volume, except two of the eleven poems, and changes the title of one of them. Whenever he could get hold of a copy, he would destroy it, and he is said to have paid $5 for one copy which he burned. Others, however, prize the little volume more highly. Since the author's death, one copy sold for $31, another for $40 and a third for $41.

Other publications came as follows:

"Moll Pitcher," 1832.

"Justice and Expediency," 1833.

"Mogg Magone," 1836.

"Poems Written During the Progress of the Abolition Question in the United States, Between 1830-38, 1837," published by Isaac Knapp, of Boston.

"Lays of My Home and Other Poems," 1843.

"The Stranger in Lowell," 1845.

"Voices of Freedom," 1849.

This volume contained what he wrote from 1833 to 1848 to arouse the American conscience against the evils of slavery.

"Songs of Labor," 1850.

In 1847 he became a correspondent of the National Era, the anti-slavery paper, published in Washington, and it was in this that Maud Muller was first published—1854.

"The Gift of Tritemius" came in 1857, November, in the first number of The Atlantic Monthly.

"The Blue and Gold" edition of his poems, 1857.

"Telling the Bees," in The Atlantic Monthly, 1857.

"Home Ballads, and Other

There was a drop of $2 per bale

Poems," 1860.

"In War Time and Other Poems," 1863.

"Snow-Bound," (his best poem), and Prose Works in two volumes, 1866.

"The Tent on the Beach," 1867.

"Among the Hills, and Other Poems," 1868.

"Miriam, and Other Poems," 1870.

"Mabel Martin," 1874.

"Centennial Hymn," 1876.

"The King's Missive, and Other Poems," 1881.

"St. Gregory's Guest, and Other Poems," 1886.

"Riverside Edition of His Writings," 1888.

"At Sundown," 1892.

Whittier has an abiding faith in the ultimate reign of universal freedom, and international peace, and in that respect he is not surpassed by any American poet.

"In Snow-Bound" he ranks with Goldsmith in "The Deserted Village," and Burns in "Cotter's Saturday Night." The "Barefoot Boy" interprets not only the New England boy's life, but also the American boy's life. "Skipper Ireson's Ride" meets with as responsive a mind in Dixie or in California, as if the amusing comedy given there had been transacted on these sunny or western shores. We shall likely come to feel as the years go by, that Whittier was a national rather than a New England poet. His hymns are found in the church music of all denominations. In the collection of sixty-six hymns used at the World's Parliament of Religions in 1893, nine were from Whittier—more than from any other poet.

Whether Whittier will live in American literature none of the critics can tell, but it is significant that so many think he will, yet he appears to be read less and less every year. He has been dead only fifteen years, yet it seems as if it had been fifty. Mr. Charles F. Johnson, six years after Whittier's death, wrote: "Whittier, perhaps less graceful than Longfellow, will influence men longer, for his content of thought is more weighty and the emotions called out by a great struggle pulsates his verse." We here cite only one other critic that is of this opinion. Mr. Barrett Wendall, in a careful study of Whittier, says: "Before considering his works in detail, I suggested that his chance of survival is better than that of any other contemporary American man of letters. * * * In the first place, he has recorded in a way as yet unapproached the homely beauties of New England nature. In the second, he accepted with all his heart, the traditional democratic principles of equality and freedom. * * * These principles he uttered in words whose simplicity goes straight to the heart of the whole American people. Whether these principles be true or false is no concern of ours here. If our republic is to live, they are the principles which must prevail. And in the verses of Whittier they are preserved to guide posterity in the words of one who was incapable of falsehood."

THE NAMELESS MONSTER DEAD.

The Scourge of Robeson Slain by Miles Davis, of Color.

Lumberson Robesonian.

The monster is dead. Miles Davis, colored, killed it the other day on Cowpen branch, near Ten-Mile swamp. They met face to face, Miles and the monster did. Miles looked at the monster and the monster looked at Miles. Neither of them said a word. Miles had only one shell in his gun and he was afraid to shoot, but there was nothing else to do, so he blazed away and the nameless monster emitted such strangely human cries that Miles thought maybe he had shot a human being, after all, and he thought of hasty flight to some distant land where his crime should never be known. But he didn't fly; he set his dog on, and presently the cries ceased and it was all over. The monster was dead. Miles slung the carcass over his shoulder by the hind legs and its head struck the ground. It weighed about 100 pounds. It hasn't been named yet. Nobody knows what it was. In death, even as in life, it is still the nameless monster.

Did you ever!

Ball Dress of Stamps.

London Daily Mail.

At a ball in Bermuda a wonderful dress was worn, and in the making of it over 30,000 stamps were used. Years were spent in collecting the stamps, and three weeks in the making of the dress which was of the finest muslin.

The woman called upon her friends to help her, and the dress was covered with the stamps of all nations. They were not put on anyhow, but in an elaborate design.

On the front of the bodice was an eagle made entirely of brown Columbian stamps. Suspended from the bird's talons was a globe made of very old blue revenue stamps. On each side of the globe was an American flag, having stripes of red and blue stamps.

On the back of the bodice was a collection of foreign stamps in the form of a shield, in the centre of which was a portrait cut from old revenue stamps.

A picture hat covered with red and blue stamps was worn with the dress.

A Waning Senatorial Tradition.

New York Evening Post.

We are of the opinion that length of service is counting for rather less than formerly in making up the sum of senatorial influence. Disregarding the orators with outside reputations, first-term men have been pretty prominent in the Senate for some time. Those Senators promoted from the House, like Dolliver and Hemenway, Bailey and Newlands, have not had to wait long for a chance to be more than auditors. Crane, without previous legislative experience is named among Senate leaders. Thus so sooner does the outside public become duly impressed with the awful tradition that only graybeards count in the Senate than it begins to break down.

A tickling cough, from any cause, is quickly stopped by Dr. Shoop's Cough Cure. And it is so thoroughly harmless and safe, that Dr. Shoop tells mothers everywhere to give it without hesitation, even to very young babies. The wholesome green leaves and tender stems of a lung-healing mountainous shrub furnish the curative properties to Dr. Shoop's Cough Cure. It calms the cough, and heals the sore and sensitive bronchial membranes. No opium, no chloroform, nothing harsh used to inure or suppress. Simply a resinous plant extract, that helps to heal aching lungs. The Spaniards call this schrub which the Doctor uses, "The Sacred Herb." Demand Dr. Shoop's. Take no other. Mullen's Pharmacy.

N. & W. Ry. Norfolk & Western

Through Trains Daily, Charlotte to Roanoke, Va.

Schedule in effect Nov. 25, 1907.

*11:00 am Lv Charlotte, So. Ry. Ar 6:20 pm
2:15 pm Ar Winston, So. Ry. Lv 2:25 pm
2:20 pm Lv Winston, N. & W. Ar 2:00 pm
3:00 pm Lv Martinsville, Lv 11:45 am
6:25 pm Lv Rocky Mount, Lv 10:25 am
7:25 pm Ar Roanoke, Lv 9:25 am
*Daily.

Connect at Roanoke via Shenandoah Valley Route for Natural Bridge, Luray, Hagerstown, and all points in Pennsylvania and New York. Pullman sleeper Roanoke and Philadelphia.

Through coach, Charlotte to Roanoke.

Additional train leaves Winston 7:30 a. m., daily except Sunday, for Southwest Virginia and Shenandoah Valley points.

H. F. HEAGO, Trav. Pass. Agent.
W. B. LEVILL, Gen'l Pass. Agent, Roanoke, Va.

SEABOARD

Time arrivals and departures, as well as the time and connection with other companies, are given only as information, and are not guaranteed.

Direct line to the principal cities North, East, South and Southwest. Schedule taking effect Aug. 4th, 1907, subject to change without notice.

Tickets for passage on all trains are sold by this company and accepted by the passenger with the understanding that this company will not be responsible for failure to run its trains on schedule time, or for any such delay as may be incident to their operation. Care is exercised to give correct time to connecting lines, but this company is not responsible for errors or omissions.

Trains leave Charlotte as follows:

No. 40, daily, at 6:30 a. m. for Monroe, Hamlet and Wilmington, connecting at Monroe with 23 for Atlanta, Birmingham and the Southwest; at Monroe with 38 for Raleigh and Portsmouth. With 66 at Hamlet for Raleigh, Richmond, Washington, New York and the East.

No. 132, daily, at 10 a. m. for Lincolnton, Shelby and Rutherfordton without change, connecting at Lincolnton with C. & N. W. No. 15 for Hickory, Lenoir, and western North Carolina points.

No. 46, daily, at 5:30 p. m. for Monroe, Hamlet, Wilmington and all local points, connecting at Hamlet with 43 for Columbia, Savannah and all Florida points.

No. 132, daily, 7:15 p. m. for Monroe, connecting with 41 for Atlanta, Birmingham and the Southwest; with 34 at Hamlet for Richmond, Washington and New York, and the East with 32 at Monroe for Richmond, Washington and New York, and the East, with 32 at Monroe for Raleigh, Portsmouth and Norfolk. Through sleeper on this train from Charlotte, N. C., to Portsmouth, Va., daily.

Trains arrive in Charlotte as follows:

No. 123, 9:45 a. m., daily, from points North and South.

No. 45, daily, 11:45 a. m., from Wilmington and all local points.

No. 131, 7 p. m., daily, from Rutherfordton, Shelby, Lincolnton and C. & N. W. Railway points.

No. 39, 12:15 a. m., daily, from Wilmington, Hamlet and Monroe, also from points East, North and Southwest, connecting at Hamlet and Monroe.

Connections are made at Hamlet with all through trains for points North, South and Southwest, which are composed of vestibule day coaches between Portsmouth and Atlanta, and Washington and Jacksonville, and sleeping cars between Jersey City, Birmingham and Memphis, and Jersey City and Jacksonville. Cafe cars on all through trains.

For information, time-tables, reservations on Seaboard descriptive literature apply to ticket agents or address

JAMES KER, JR., C. P. A.,
22 Selwyn Hotel. Charlotte, N. C.

Southern Railway

N. B.—Following schedule figures published only as information and are not guaranteed. Dec. 8th, 1907.

1:15 a. m., No. 40, daily for Washington and points North. Pullman sleeper and day coaches to Washington.

5:30 a. m., No. 5, daily, for Richmond and local points, connects at Greensboro for Winston-Salem, Raleigh, Goldsboro, Newbern and Morehead City, at Danville for Norfolk.

7:55 a. m., No. 39, daily, for Atlanta. Pullman sleeper and day coaches, Washington to Atlanta.

5:25 a. m., No. 27, daily for Rock Hill, Chester, Columbia and local stations.

5:45 a. m., No. 44, daily, for Washington and points North. Handles Pullman car and day coaches, Atlanta to Washington.

7:10 a. m., No. 16, daily except Sunday, for Statesville, Taylorsville and local points. Connects at Mooresville for Winston-Salem, and at Statesville for Asheville and points West.

10:55 a. m., No. 33, daily, for Columbia and Augusta. Handles Pullman sleeper, New York to Augusta and day coaches, Washington to Augusta. Dining car service.

10:05 a. m., No. 36, daily, for Washington and points North. Pullman Drawing Room sleepers to New York and Richmond. Day coaches, New Orleans to Washington. Dining car service. Connects at Greensboro for Winston-Salem, Raleigh and Goldsboro.

11:00 a. m., No. 30, daily, for Washington and points North. Pullman Drawing Room sleeper to New York; day coaches Jacksonville to Washington. Dining car service.

11:00 a. m., No. 28, daily, for Winston-Salem, Roanoke and local stations.

11:05 a. m., No. 37, daily, New York and New Orleans Limited. Pullman Drawing Room sleeping cars. Observation and Club cars, New York to New Orleans. Pullman Drawing Room sleeping car, New York to Birmingham. Solid Pullman train. Dining car service.

11:10 a. m., No. 11, daily, for Atlanta and local stations. Connects at Spartanburg for Hendersonville and Asheville.

4:10 p. m., No. 41, daily except Sunday for Seneca, S. C., and local points.

5:40 p. m., No. 23, daily except Sunday, freight and passenger, for Chester, S. C., and local points.

6:05 p. m., No. 34, daily for Washington and point North. Pullman sleeper, Augusta to New York. Pullman sleeper, Charlotte to New York. Day coaches to Washington. Pullman sleeper, Salisbury to Norfolk. Dining car service.

6:50 p. m., No. 12, daily, for Richmond and local stations. Pullman Drawing Room sleeper, Charlotte to Richmond.

7:15 p. m., No. 24, daily except Sunday, for Statesville, Taylorsville and local points. Connects at Statesville for Asheville, Knoxville, Chattanooga, Memphis and points West.

8:25 p. m., No. 42, daily, for Atlanta. Pullman sleeper and day coaches, Charlotte to Atlanta.

9:05 p. m., No. 38, daily, New York and New Orleans Limited for Washington and points North. Pullman Drawing Room sleeping cars, Observation and Club cars to New York. Dining car service. Solid Pullman train.

9:35 p. m., No. 2, daily, for Atlanta and points South. Pullman Drawing Room sleepers to New Orleans and Birmingham. Day coaches, Washington to New Orleans. Dining car service.

10:45 p. m., No. 29, daily, for Columbia, Savannah and Jacksonville. Pullman Drawing Room sleeper and day coaches, Washington to Jacksonville.

Tickets, sleeping car reservations, and detail information can be obtained at ticket office, No. 11 South Tryon street.

C. H. ACKERY,
Vice Pres. and Gen. Mgr.
S. H. HARDWICK, P. T. M.
W. H. TAYLOE, G. P. A.
Washington, D. C.
R. L. VERNON, T. P. A.
Charlotte, N. C.

We will receive 50 head of Horses and Mules Tuesday, Dec. 17th. We sell on easy terms.

J. W. Wadsworth's Son's Co.

THE CHARLOTTE SUPPLY CO

AGENTS FOR

American All-Wrought Steel Split Pulleys and "Giant" Stitched Rubber Belting.

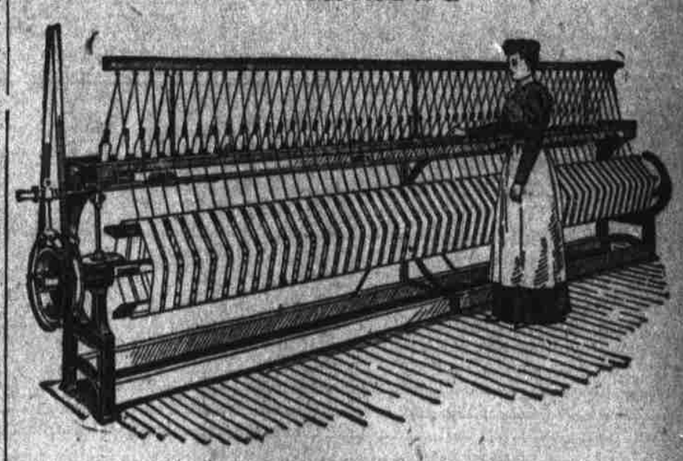
We carry in stock Yale and Towne Hoists up to six tons capacity; also a full line of Packing, Pipe, Valves and Mill Supplies.

The American Machine & Manufacturing Company

Successors to Machinery and Contracting Business of

THE D. A. TOMPKINS CO.

CHARLOTTE, N. C.



YARN REELS

THE KIND WITH THE PATENTED OIL GUARD.

Keeps Oil Off the Yarn While Doffing.

Every Machine accurately balanced and tested at speed before shipping.

How about heating your home?

SEE HACKNEY BROS.,
The Plumbing and Heating Contractors.

We carry a full line of supplies.
'Phone 812. 8 W. Fifth St.
CHARLOTTE.

Hardwood Mantels

We manufacture and carry a large stock of Hardwood Mantels; also dealers in Tile and Grates. Can fill orders promptly. Write for catalogue.

J. H. WEARN & CO.,
Charlotte, N. C.

MACHINERY
For Farm and Factory

Engines
Three kinds, from 12 to 150 H. P.

Boilers
Return Tubular and Portable on skids, from 12 to 150 H. P.

Improved Gin Machinery
Single Gins and Presses and complete outfits of capacity of 100 bales per day and over.

Saw Mills
Four or five kinds, all sizes in use in the South.

Pulleys and Shafting
All sizes, from the smallest to complete cotton mill outfits.

LIDDELL COMPANY
Charlotte, N. C.

E. Nye Hutchison.
J. J. Hutchison.

E. Nye Hutchison & Son
INSURANCE
FIRE,
LIFE,
ACCIDENT

OFFICE No. 2 Hunt Building.
Bell Phone 1302.