It would be interesting to know how these little books of new poetry would affect an ingenous and intelligent youth; but probably he could not tell if he read them. What one feels more and more, as he grows older, is that the new poetry does not seem to be made for him, and he suspects a charm and virtue in it that does not reach his soul through his toughened sensibilities. Very likely they are not in it, but he finds it the advantage of his spiritual health to imagine them there; and he hopes to acquire merit by supposing that some one else may feel them. It is certainly not always easy to read this new poetry; but honestly, between one and one's self, was poetry ever very easy reading? It is doubtless easiest when read aloud to a person of the other sex; then it is charming, if the person of the other sex is charming; and it has its attractions even when read aloud to a group of attractive persons of the other sex. Or two young men may read it together when they are both in love, and in like manuer two young girls. But in one's closet (as one's room is called in poetry, not the real closet where one's clothes hang), in the solitude of one's chamber, would not one far rather have a good novel, if he wished to be either pleased or edified? This is a very bold question, and it requires all our hardihood to put it; but sooner or later some one must ask it, for poetry is gradually changing its whole relation to life, which it no longer depicts or expresses in the old way. It no longer even represents literature as it once did. In the beginnings of modern literature the mere poetic form was enough; metre and rhyme meant scholarship, and men were amazed, as children now are, at people who could make them. Afterward thought and feeling were demanded as well as metre and rhyme; then elegance, then beauty, and beauty more and more. There was a time when history was told in verse, and in the epics there was a good deal of fact as well as fiction. In our day Aurora Leigh and Lucille were attempts to give the poetic form to novels, and the epic may be said to have expired in them; their success ended the long tradition. The pastoral was dead long ago, dead the satire, dead the metrical drama. The tale in verse ceased with Tennyson's Idyls, and his own and other people's imitations of them. What we have left is the essay, descriptive or subjective; the sonnet, uttering in elaborate form a single thought or emotion; the lyrical anecdote, the lyrical conundrum, the lyrical picture, and the lyrical cry or outburst. To this last the metrical shape still seems essential; it sings and it pleases; but that it is really essential we do not think any reader of Tourguénief's Poems in Prose will maintain. Nevertheless it has yet an undeniable value, though it can no longer impart this value to thoughts in themselves poor and slight; and it is proof of the intellectual and emotional

that the charm seems inherent in the thought rather than the form. . . . Lord Tennyson might be hastily supposed to be trying to make us think it had been, or ought to have been, very little, in his echo of "Locksley Hall Sixty Years After." But it seems to us that his attitude in the poem has been misconceived, and that he has been thought to express a personal pessimism, when the poem was largely dramatic. As a poem it is very good in parts, better than its young readers, who have not lived long enough to regret their passions and prejudices can know. It breathes the wisdom and the humility of age, as well as its foreboding and despair; if it judges the world harshly and hopelessly, it confesses and forgives with touching meekness the error and the loss of first love. For these virtues the imagined speaker may be allowed to fling about him somewhat crazily; to find all going wrong, as old men do, and to rail at the age as if God had made a mistake in letting it come to pass. We have heard a young philosopher, one of the new school abhorred by such old men for their desire to look facts in the face and try to see what they mean, declare that years need not always bring this despair; that the day may come when men instead of setting up some little ideal of æsthetics, or morals, or society, which must inevitably topple over in time, will regard each new development of seeming good or seeming ill as part of a design not inadvisedly conceived, and inevitably working from everlasting to everlasting; and that they then will not be shocked, but interested and eager for the next turn of affairs. If the hero of "Locksley Hall" were living in the possible future of this hopeful evolutionist, he would probably not scream at "author, atheist, essayist, novelist, realist," for being true to their knowledge of human nature, and would regard "the maiden fancies wallowing in the troughs of Zolaism" as perhaps no more dangerously employed than in conjecturing the precise character and experiences of such ladies as Vivien and Guinevere, Ettarre and Isolde, - W. D. Howells, in Editor's Study, Harpers' Magazine.

merit of much in this group of books

Cushman K. Davis, the new senator from Minnesota, is described as a "medium-sized, solidly-built man, whose roundness of body and limb indicates that he lives well. A hand like a woman's and a voice soft and pleasant in common conversation and resonant with ringing richness when in public speech." The good effect of this pleasing picture is much marred, however, by the additional information that he bears a striking resemblance to Ben Butler, lacking only the drooping eyelid.

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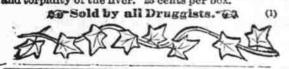
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Ar Tarboro.	4 50 p m		10001139
Lv Tarboro.	11 30 pm		
Ar Wilson	4 05 p m	6 58 p m	
Lv Wilson	4 15 p m		
Ar Selma	5 40 p m		
Ar Fayettev.	9 32 p m		
Lv Goldsboro	4 54 D m	7 40 n m	2 -2 - m
Lv Magnolia	6 00 p m	2 28 p m	5 50 a m
Ly Burgan	7 00 P II	2 20 b m	3 10 a m
Lv Burgaw	7 co p m		0 13 a m
Ar Wilming	7 50 p m	19 55 р п	7 00 a m

	No. 45 Daily.	No. 47 Daily.	No. 43 Daily.
Lv Wilming.	11 40 pm	8 50 a m	8 52 D M
Lv Burgaw.		9 34 a m	9 50 p m
Lv Magnolia	12 52 am	10 23 am	1042 pm
Ar Goldsbor.	1 55 a m	11 35 am	11 58 am
Lv Fayettev.		7 00 a m	
Ar Selma		9 58 a m	
Ar Wilson		11 25 am	
Lv Wilson	2 32 a m	12 25 pm	12 SI am
Ar Ro'ky Mt.		1 00 p m	1 27 a m
Ar Tarboro.		4 50 p m	
Lv Tarboro.		11 30 am	
Ar Weldon	4 05 a m	2 15 p m	2 45 8 m

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1 S I	Arrive at Charlotte 6 55	a m
	Leave Charlotte at 8 45 Arrive at Raleigh at 9 00	
No. 2	Arrive at Raleigh at 9 00	a m
	Arrive at Wilmington . 7 45	a m

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Arrive at Laurinburg at ..... 5 45 p m Leave Laurinburg at...... 6 15 a m Arrive at Charlotte at..... 4 40 p m Leave Wilmington at ....... 6 25 a m Arrive at Laurinburg at ..... 4 25 p m Leave Laurinburg at..... 5 15 a m Arrive at Wilmington at.....8 35 p m Local Freight between Wilmington and Laurinburg Tri-Weekly-leaving Wilmington on Mondays, Wednesdays and Fridays. Leave Laurinburg on

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Arrive Below's Creek

2 15 pm Leave Belew's Creek 6 45 pm Arrive Greensboro ... Leave Greensboro... 10 00am 2 00 pm Arrive Santord .... Leave Sanford ..... 4 10 pm Arrive Fayetteville .. Leave Fayetteville... Arrive Maxton..... 600 a m 4 25 pm Arrive Bennettsville

7.45 pm

1230pm

Factory Branch-Freigh & Passenger

Passenger and Mail-dinner at Sanford

Train moving north. Train moving south. Lv Millboro, 7 45am | Lv Greensb'o 5 00 pm Ar Greensb'o 9 30 am | Ar Millboro 7 00 pm

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