"C. C." contributes to the New York Tribune the following resume of the arguments for and against the newly-discovered poem which has been attributed to John Milton: -

In the London Times of July 16 there appeared a letter from Professor Henry Morley, of University College, London, giving an account of his discovery of what he believed to be a hitherto unknown poem by John Milton. An account of the way in which the discovery came to be made will not be uninteresting, as showing the pains a conscientious scholar will take, to secure as great accuracy as possible in any work he is engaged upon, no matter how small, or apparently unimportant, it may be. Professor Morley had undertaken to compile for some publisher a small book of selections from the writings of the poets who lived in the time of Charles I. and the Commonwealth. On receiving from his printer a proof containing passages from Milton, he thought it might not be useless to compare it with the original edition of his English and Latin poems published in 1645. The British Museum contains two copies of this edition - one in the General Library, and the other in what is known as the King's Library, a magnificent collection of 70,000 volumes made by George III., and presented to the Museum in 1823 George IV. This last was the copy to which Mr. Morley referred, and we will give his account of what he found in it in his own words:-

"The volume contains first the English, then the Latin poems of that first period of Milton's life, each separately paged. The Latin poems end on page 87, leaving the reverse of the leaf blank; and this blank I found covered with handwriting which, to any one familiar with the collection of fac-similes in the late Mr. Sotheby's 'Rambles in Elucidation of Miltou's Autograph,' would, I think, convey at first glance the impression it conveyed to me, that this was the handwriting of John Milton. It proved to be a transcript of a poem in fifty-four lines which Milton, either for himself or for some triend, had added to this volume. It is entitled, simply, 'An Epitaph,' and signed by him, 'J. M., Ober, 1647.' He was then in his thirty-ninth year. As the page is about the size of a leaf of notepaper, the handwriting is small. Thirty-six es were first written, which filled the lefthand side of the page, then a line was lightly drawn to the right of them, and the book being turned sideways the rest of the poem was packed into three little columns, eight lines in each of the first two columns, and the other two lines at the top of the third column, followed by the initials and date. Upon the small blank space left in this corner of the page, the Museum stamp is affixed, covering a part of Milton's signature." To this letter Mr. Morley appended the newly-found poem, with its MS. contractions expanded, and the spelling modernized. Since then, it has been several times reprinted in its original form, but each successive time with important changes, as the faded handwriting, with the old contractions, and peculiarly formed letters, has been subjected to a more and more careful scruting with magnifying glasses in the hands of adents. But it is probable that we have not yet the poem exactly as it stands, for in the Times of July 29, a letter appears from a Mr. Ingleby, who states po-itively that the date of the poem is not Ober (October), but 10oer (December), and in a letter published in the Times of the 20th, though bearing the same date as Mr. Ingleby's, Mr. Bond, Keeper of the Dept. of MSs. in the British Museum, gives a version of the poem, intended to be exact, in which he makes an important change in a word not hitherto suspected, and also prints the date 10ber, as read by Mr. Ingleby. It may be added that Mr. Bond, who does not believe that the handwriting is Milton's, appends the signature "P. M.," instead of "J. M.," to the version which he gives, that being the way in which he has read it from the first. Mr. Bond's conviction that the signature is not "J. M.," first announced in a note to the Times July 18th, from Mr. Rye of the Museum, written with a view to check the inconvenient rush by the public to the library to inspect the volumehas had a great influence in the formation of opinion on the authenticity of the poem. Nevertheless it does not appear to be considered as settling the matter, for both Professor Morley and Mr. Hepworth Dixon, while unwilling to take a position of decided opposition to the clearly-expressed opinion of such an expert as Mr. Bond, are yet strong in their belief that he is mistaken both to signature and handwriting. Beside the changes which have been made in the reading of the poem by Mr. Bond and others, since Mr. Morley first published his transcript of it, it is possible that the suspicion of another Times correspondent may prove well founded, and that a closer examination may prove that a careless slip in grammar which has given rather unnecessary trouble to the critics, seeing that Milton's grammatical constructions are sometimes careless, and often un-English, does not really exist in the manuscript. If this correction of "appears" for "appear" (line 44) shall come to be finally allowed, there will then have been eight changes made in the body of the poem since Mr. Morley first published it. Of these changes, one is essential for grammatical accuracy, and four are necessary to the sense; the remaining three are, perhaps, not of importance. It cannot be long, we think, especially if Mr. Morley shall publish, as he proposes, a fac simile of the poem, before the true reading of every word will be settled beyond a question, and we shall be in full possession the facts on which to found a decided opinion from internal evidence whether the poem was really written by Milton or not.

It seems, however, that Prof. Morley is not the first discoverer of this poem. Mr. David Masson, well known as a writer, and particularly as the author of a "Life of Milton in connection with the History of his Times," of which work only one volume has been published, writes a letter to the Times of July 21, in which he says that the lines have been known to him for a considerable time-in a letter written later, he says, "for about ten years"-and that he has a copy of them which he took on the 23d of May, 1866, from the volume where Mr. Morley has also found them. Over this copy he put, at the time, the following heading: - "Copy of MS. lines, in a contemporary hand (not Milton's) on the fly-page at the end of a copy of Milton's poems, edit. 1645 in Brit. Mus. (press-mark says, 'I find a query attached to my copy whether I was right in making out the first letter to be 'J.' ''

It may be thought that the all-important point to be settled-so far as evidence of authenticity is concerned-is, whether the handwriting is Milton's, or not. But, this is a question which, as Mr. Morley admits, may never be satisfactorily settled. Mr. Bond, as we have seen, does not believe that it is, nor does he believe the signature to be "J. M." Mr. Masson agrees with Mr. Bond as to the handwriting, and is strongly inclined to give up the signature, of which, as we have seen, he had early doubts. On the other hand, both Mr. Morley, of whose opinion Mr. Masson speaks with respect, and Mr. Hepworth Dixon, are decidedly of the belief that the hand- our early poetry, but Lord Winchelsea, whose exaltation; so varying it as also to give simple

even Mr. Bond admits that the handwriting is a good one of Milton's time, but his opinion is that it is the writing of a copyist, and not of the author, whoever the author may be. He comes to this conclusion from the peculiar form of some of the contractions. It may also be stated that the poem was written in the book before it was put into its present binding, which is an old Italian one, but, whether made in England or in Italy, is not yet known. Indeed, so far, no attempt would seem to have been made to get at the history of the volume, which, if it were traced, might throw a ray of light on this doubtful matter. It seems to us that, after all, the chief difficulty lies in the signature. If that shall prove to be "J. M.," then the poem, spppcsing it to be authentic and not a forgery, must be accepted as Milton's, no matter whose the handwriting may be; if, however, it shall be decided by experts that it is "P. M.," then we must look about for some other author, and rest puzzled as to why the unknown writer should have chosen this place, of all in the world, to write his lines. But we are far from being without hope that the signature may finally prove to be "J. M." It is to be remembered that it is not easily decipherable. It is partly covered by the Museum stamp, and different eyes see it differently; but patient study with the microscope can hardly fail in time to separate the two, and settle this matter definitely. There is one point in this matter of the handwriting to which we may allude in passing. Mr. Morley thinks that the handwriting of "The Epitaph" has an affinity with some lines, signed "J. M.," and attributed to Milton, which were found on a blank leaf in a copy of the "Mel Heliconium" by Alexander Rosse. Mr. Masson does not believe that these lines are by Milton, nor that they are in his handwriting, and Mr. Bond says that he long ago came to the same conclusion. We will give these lines as printed by Mr. Masson, because we think they present a curious point for con-"On Mel Heliconium, written by Mr. Rosse, Chap

tain to His Majerty (i.e. to Charles I). "Those shapes, of old transfigured by the charms Of wanton Ovid, wakened with th' alarms

Of powerful Rosse, gain nobler forms, and try The force of a diviner alchemy. So the quaint chemist, with ingenious power, From calcined heros extracts a glorious flow-so bees, to freight their thymy cells, produce From pois nous weeds a sweet and wholesome juice.

We do not wonder at Mr. Masson's exclamation, "Did Milton write this stuff!" But will it not be a little singular (if the resemblance between the handwriting of "The Epi taph" and that of the lines on the "Mel Heliconium," which Mr. Morley thinks he sees, shall be found to exist) that there is also a re semblance in the words employed in each? Mr. Masson, though he draws no conclusion from the observation, calls our attention to the fact that both in "The Epitaph" and in the lines on the "Mel Heliconium" the words "chemic" or "chemist," and "thymy," are used, and that in both we have a "bee" or "bees." To these we will now add the word 'calcined," which, when Mr. Masson wrote (July 25), was being read "caverned," but which was announced by Mr. Morley, Mr. Bond assenting, to be "calcined," in his letter published July 27. The point to which we wish to call attention is, that although Milton once uses the compound word "arch-chemic," and "alchemist," and "alchemy," each once he never uses, we believe, either "calcined" or "thymy." This may be worth thinking on.

But, leaving the question of the handwriting to be settled as it may, let us examine the in-ternal evidence that the peem affords as to its authorship. Perhaps, at this stage of the investigation, it will be advisable to take the nem in its five divisions as originally printed, and give the gist of all that has been said about each, for and against. The first of these is as follows:-

"He whom Heaven did call away Out of this Hermitage of chay, Has left some reliques in this urn As a pledge of his return."

These lines have been allowed to pass unchallenged. Only Mr. Dixon has called attention to the beauty of the word "Hermitage" in this connection.

"Meanwhile the muses Jo deplora-The loss of this their paramour, With whom he sported ere the day Badded forth its tender ray. And now Apollo leaves his lays And puts on cypress for his bays; The sacred sisters tune their quits Only to the bubbling rills, And welle his doom they think upon, Make their own tears their Helicon; Leaving the two-topt Mount divine To turn votaries to his surine." The Earl of Winchilsea, who was the first to

take up the lance, or rather, for nothing can be less elegant or knightly than his style of attack, let us say "the club," against Mr. Morley and the poem, quarrels with the rhymes from beginning to end, leading off with the words "deplore" and "paramour." He signalized his entrance into the critical arena by two egregious blunders, for he says that Milton had a far too exquisite ear for rhyme, to make "deplore" rhyme to "paramour," and far too exquisite a sense of propriety, to use the word "paramour" at all. But not only does Milton, in the "Ode on the Nativity," make "paramour" rhyme to "her," a far worse rhyme than the one in "The Epi taph," it is a notorious fact that rhymes equally bad abound in his verse, and the only reason why we have not more than we have is, that he wrote so, comparatively, little rhymed verse. He had, indeed, an exquisite ear for rhythm, but he either had not an ear for rhymes, or he was very careless about As is well known, he had no reno necessary Adjunct or true Ornaspect ment of Poem or good Verse * * * bat the Invention of a barbarous Age to set off

wretched matter and lame Meeter."

again, "- a thing of itself, to all judicious

ears triveal and of no true musical delight,

"the jingling sound of like endings." Perhaps the hottest of the battle has been waged about the word "Helicon," which, all the disputants agree, Milton must have used here for "Hippocrene," or "Aganippe," and which it is argued is a blunder—putting a mountain for a fountain or spring-such as a man of the poet's learning, famous at once for its extent and its minuteness, could never have committed. Mr. Morley meets this objection squarely, showing, as Mr. Dixon does afterward much more in detail, that "Helicon," famed for its abundant waters, was used by poets before Milton to represent them. It is one of the commonest forms of trope to put the container for the thing contained, as when it is said 'he drank the cup.' Thus Helicon passed into poetry as a name for all its waters. pencer, who, like Milton, was a scholar and lelighted in the adornment of his verse with thoughts from the old Latin and modern Italian writers, transferred the name of the mountain to its streams much more distinctly than it is here done, when fresh from college, he wrote in the Shepherd's Calendar:-

"And cke you Virgins that on Parnasse dwell, Whence floweth Helicon, the learned welland Spenser, it may be remembered, was Milton's favorite poet." In a late number of the London Athenaum Mr. Dixon brings forward a long array of instances showing that the use of Helicon for its fountains was common in

writing and signature are both Milton's. Yet | learning helped him to the fact that "para- | force to the word 'pure,' which is a characmour" always meant "illicit love," that Mil- teristic epithet more frequent in the works of ton's thymes were never faulty, and that "quills" was a word he never could have nsed, but who had not learning enough to detect this manifest slip-Lord Winchelses denies that the production of fifty mistakes from the works of Spenser, Drayton, Brown, Holland, Barnfield, or the blundering gentleman whom Mr. Dixon finely terms 'the learned canon of Loretto' will affect Milton, who was not in the habit of blundering in such matters;" and another writer, "W. V. H." (Mr. Vernon Harcourt, "Historicus?") says; -"I admit that Mr. Hepworth Dixon's research has clearly established that the poets of the sixteenth and seventeenth centuries did habitually employ Helicon in the sense of a fountain or stream—to a greater extent indeed, I confess, than I was aware.' W. V. H. had said in a previous letter that the attempt to prove that Milton used the word Helicon tropically was too "subtle and far-"If Mr. Dixon could satisfy ma that Milton himself had ever used Helicon in this loose and paraphrastic sense, I would yield the point at once. But my difficulty, which is special and personal as respects Milton, is not altogether met by citations from other authors of undoubted learning, but of a less severe and rigorous classicality. Unfortunately it so happens that Milton only uses the word "Helicon" once in his acknowledged poems, and in that instance correctly. In the Epitaph on the Countess of Winchester, we have:-

"Here be tears of perfect moan Wept for thee in Helicon."

It it be held utterly inadmissible to suppose that Milton meant to use a figure here, and to speak of the muses making a sacred mount of their tears or their grief, leaving for that "the two-topt mount divine," and perhaps this is too far-fetched a reading, why should we not be willing to allow that in common with so many poets of his time, and of earlier times, his own beloved Spenser among them-he allowed himself the freedom of this use of Helicon for its springs, which, however it may be found fault with on the score of neglect of classicality, can at least be defended on the score of poeticalness. Beside, may we not set off the well chosen epithet "two-topt," applied to Helicon, against the doubtful slip about which so much dust has been raised ? That, at least, shows both learning and poetry. It may be remarked, before leaving this octave, that Lord Winchelsea objects to the collocation "votary at" as bad grammar. But, as we have said before, if it were, that would be no argument against Milton's authorship, for he careless of grammar; we must remember that it was far from being as settled in his time as we have it; and with regard to the prepositions especially, the usage of old times not only differed greatly from ours, but was governed by no absolute law. Indeed the law that governs the collocation of verbs and participles with their following prepositions is not yet everywhere agreed upon. But, let this go; Milton's grammar was too loose for us to build arguments upon.

"Thick not, reader, me less blest, Sleeping in this narrow cist, Than if my ashes did lie hid Undersome state y pyramid. If a rich tomb makes happy, then, That Hee was happier far than men Who, busy in the thymy wood Was fettered by the golden flood Which from the amber-weeping tree Distilleth down so plenteously; For so this little wanton E.f. Most gloriously enshrived itself, A temb whose beauty might compare With Cleopatra's sepulchre."

The last two lines of the first quatrain strongly recall two lines in Milton's Epitaph on Shakespeare, which, Cleveland says, was the first of Milton's pieces that was published since they first appeared among other recommendatory verses prefixed to the folio edition of Shakespeare's plays in 1632, but without Milton's name or initials. We shall see, a little further on, that in these same verses is contained a sentiment borrowed from the same source to which we owe the fancy of the Bee in Amber in this new-found Epitaph; the coincidence of the two verbal resemblances in the same poem has not thus far, we believe, been pointed out. It is at least worth noting. The lines in the new Epitaph that recall those in the Epitaph on Shakespeare are:-

"Or that his hallowed ralles should be hid Under a star-y pointing pyramid.' Here, beside the rhyme, we have the word "reliques" used in the fourth line of the new Epitaph, but only used in one other place by Milton, (Paradise Lost, iii., 491).

The pretty fancy of the Bee is almost a direct rendering of an Epigram of Martial. Book iv.,

"Flentibus Heliadum ramus dum vipera repit Fluxit in obstantem sceina guita ieram, Quœ dum mirstur pingui se role teneri, Concreto riguit vincta repente gelu, Ne tibi regali placeas, Cleopatra, sepulcro, Vipera si tumulo nobiliore jacet.''

But in Martial, it is a viper and not a bee, who is caught in the drop of amber, a change which Milton made for the sake of poetry. It is also to be noticed, as was first pointed out by Professor Morley, that from this same epigram Milton borrowed the thought contained in the closing line of the epitaph on Shakespeare:-"And so sepulchred in such pome dost lie

That kings, for such a tomb, would wish to

Here, also, we have the word "sepulchred," which in all its roots is a rare one with Milton. He uses it, in all his poems, only four times, each time a different form, "sepulchered," "sepulchre," "sepulchres," and "sepulchral." Thus we find, in the two Epitaphs, two words employed, "reliques" and "sepulchre," rarely used by Milton, and use made, in each, of the same Epigram of Martial, besides that each contains the same rhyme, "hid" and "pyramid." It would seem that these coincidences could hardly be accidental, but we are aware that they may be as well used to substantiate a charge of forgery or plagiarism as a claim of

authenticity. Lord Winchilsea objects that amber is a rare substance, and that, therefore, Milton would never have said it was distilled down "plenteously." But a correspondent reminds him that it is not necessary that the amber should be the precious kind, since there are other gums of the same nature, and called by the same name, which do exist in large quantities (neither is the precious amber so rare as the Earl would have us think), and in which ilies, and straws, and bits of moss are continually found imprisoned. Yet, as if one blunder on the same word were not enough, the luckless nobleman complains that Milton would never have used the word "plenteously" in any case, not knowing that does use it in "Paradise Lost" VII., 392, where also it closes a line and receives the

-which plenteously The waters generated by their kinds." "In this little bed my dust, Incurtain'd round I nere intrust; While my more pure and nobler part Lies entomb'd in every heart."

Here, again, the skeptical Earl is bothered with the grammar of "more pure and nobler." But, as Mr. Morley acutely observes, "Any reader may, by trial of other possible methods of expression, discover for himself that the best emphasis is obtained by repeating and varying the form that expresses the soul's

Milton than, I believe, in those of any other English poet." As for the quatrala itself, it may be well to remark that the thought contained in it is precisely the central thought of the Epitaph on Shakespeare, so that we have the striking coincidence of the occurrence, in both poems, of the same idea borrowed from another poet, but so turned, and exalted in the turning, as to lead us from the conceit of a 'fly in amber,' to the inspiring thought that the dead may find a glorious sepalchre in the memory of those who survive them.

"Then pass on gently, ye that moura Touch not this mine hollowed urn; These ashes works do here remain vital tincture still retain O: this little chaos sleeps: The thread of life uniwisted is Into its first consistencies Intant nature craffed here In its principles appear. This plant thus calcin'd into dust In its ashes rest it must. "Until sweet Psyche shall inspire

A softening and protific the And in his fostering arms enfold This beavy and this earthly mould. Then as I um I'll be no more But bloome and blossom (as before) When this cold number of shall retreat By a more than chemic heat,"

We have printed in italies the words whose reading has been changed in consequence of a more careful study since Mr. Morley first published the poem. "Consistencies" was "existencies," "thus calcin'd" was "tho' entered," and "prolific" was "etific."

A writer signing himself "S. M. P.," publishes a letter in the Times of July 28, in which he concludes against the probability of the poem being Milton's, because, while the word "its" does not occur in the authorized translation of the Bible, nor, he believes, in Milton's Poems, and is only used three times in Shakespeare, in the "Epitaph" it occurs no less than four times. This statement of "S. M. P." has had perhaps as much weight against the authenticity of the "Epitaph' as anything that has been brought forward; it has been extensively copied, and poor Lord Winchilsea, who in his zeal picks up any stone his hand touches without looking to see whether it be clean or not, has snatched this from S. M. P.'s hands, and thrown it with a resonant shout against Mr. Morley and his poem. But if, instead of taking "S. M. P.'s" word for it, he had made a little inquiry, he would have found in a valuable book by that most accurate and pains-taking writer, Prof. George L. Craik, "The English of Shakespeare," that Shakespeare has used the word "its" four times, certainly, and according to some editions, seven times, and there may be other instances that have escaped Mr. Craik's observation, though it is difficult to speak positively, since Mrs. Clark's concordance does not include the word. So far as we know, and as is indeed probable, the word is not used in the authorized version of the Bible, but which is more to our purpose, Milton uses it at least twice. In Paradise Lost,

"The mind is its own place, and in itself Can make a heaven of hell, a hell of heaven. And again, Paradise Lost, IV, 813:-

—"no falsebood can endure Touch of celestial temper, but returns Of force to i's own likeness," Mr. Dixon is especially struck with the lines "A seminal form within the deeps Of this little chaos sleeps.'

But, in our case, these two lines, with one that

precedes them:-"Distilleth down so plenteonsly"

seemed to us, at the first, very suspicious, and in all three we still find something modern that plagues us. To our ear they are not like Milton, but they recall the tone of Andrew Marvell's verse, and it may be a coincidence worth mentioning that, after reading the verses, we remarked to a friend that if the initials were "A. M." instead of "J. M." we should be very willing to believe that they were written by Andrew Marvell, an excellent poet, and the friend of Milton. Two persons in England it seems have made the same ob servation, one of whom is "W. V. H.," which initials we believe are those of Mr. Vernon Harcourt, "Historicus," who does not believe that Milton composed the poem.

Professor Brewer has found another point against the authenticity of "The Epitaph" in the fact that when Milton, in the year 1673, the year before his death, reprinted his Jave nile Poems, he did not include "The Epitaph" among the numerous additions that he made to the English poems of the edition published in 1645, the one in a copy of which is Mr. Morley's treasure-trove. Professor Brewer Morley's treasure-trove. says that in the edition of 1673 Milton showed a desire to gather up everything that he had written not hitherto published, even including his college exercises, and that under these circumstances his leaving out "The Epitaph" is a strong point against its authenticity, Certainly, this is a point of importance; but, until it can be shown either that Milton has. somewhere, clearly expressed a determination to include in the edition of 1673 every poem that he had written up to that date, and that still remained unpublished; or that, excepting "The Epitaph," every poem that he ever wrote has now been published; Professor Brewer's objection can hardly be considered a vital one. It is not an impossible supposition that Milton may have forgotten in 1673 a little poem that he had written on the blank page of a book published twenty-six years before, and which had never been anywhere printed.

The reader may expect us to give a decided opinion as to the authenticity of "The Epitaph," but this we hardly feel able to do. Certainly, it is not unworthy of Milton; the manner is his, the phraseology is his, and, what is of more importance, the thought is his. It is, no doubt, as Mr. Morley asserts, "a sketch wanting in some place the last touches of the master." "And yet," he asks, "who but Milton could have left us such a sketch ?" So far, we entirely agree with him, but it is a question whether it may not be a forgery. To this we venture a reply that we might think so were it not for the striking resemblances between it and the Epitaph on Shakespeare written fifteen years before. A forger would hardly have put together scraps this way from an earlier poem of his author. He would have made his coat of new cloth. May it not be that, in the affinity between the two poems, is found the strongest proof yet brought forward of Milton's authorship of the one for whose discovery we are indebted to Professor Morley?

LEGAL NOTICES.

IN THE DISTRICT COURT OF THE UNITED

IN THE DISTRICT COURT OF THE UNITED STATES FOR THE EASTERN DISTRICT OF PINNSYLVANIA

The understreed bereing given notice of his appointment as assignee of M. YER P. STRAUS, of the city of Philadelphia, county of Philadelphia and Sints of Pennsylvania, which seld District, who has been adjudged a bank-upt upon his own petition by the District Court of endd District.

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Transportation Company Despatch a u Switt Sure Lines, via Delaware and Raritan Cansi, on and after the istin of March, leaving daily at 12 m. and 5 P. M., connecting with all Northern and Eastern lines,
For freight, which will be taken on accommodating
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PURTHER REDUCTION IN PASSAGE RATES.
Favorite passenger steamers of the ANLHOR LINE Sail every SATURDAY with passengers for LIVELPOOL, GLASGOW, AND DERRY, From Pier No. 20 North River.
Rates of passage payable in currency.
To Liversool, Glasgow, and Derry, cabins \$30 and \$75, according to location.
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Presengers booked to and From Hamburg, Rotterdam, antwerp, Hawre, etc., at very low rates.
For jurther leformation apply at the Company's office, No. 6 BOWLING GAREN, New York.
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The Lady of the Lake is a fine hea-boat, has based some state-room accommodations, and is litted up with everything necessary for the safety and comfort of passengers.

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White Hill. White Hill. Leaves Arch Street Wharf | Leaves South Trenton. Enves Arch Street what I Leaves South Trenton. Satorday, Aug. 29, 10 A.M. Satorday, Aug. 29, 2 P.M. Sunday, Aug. 21, 2 P.M. Sunday, Aug. 21, 2 P.M. and 2 P. M.; leaves Bristor at 11) A.M. and 4½ P. M. Monday, Aug. 21, 21 A.M. Monday, Aug. 21, 3 P.M. Fise to Trenton, 40 cents each way; interm distiplaces, 25 cents.

FOR CHESTER, HOOK, AND WILMINGTON-At 8 50 and 9 50 A. M. The steamer S. M. FELTON and ARIFL leave CHESNUT Street wharf (Sundays excepted) at 830 and 950 A. M., and 950 P. M., returning leave Willington at 650 A. M., 1250, and 50 P. M., St. pping at Chester and Hook each way.

to cents between all points. Excursion tickets, 15 cents, good to return by either OPPOSITION TO THE COM-Stramer JOHN SYLVESTER WIII make dally

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