THE PHILOSOPHY OF ETCHING.

BY PHILIP GILBERT HAMERTON.

There is great need of a word in the English language, and, so far as I know, in other languages also, which would express, in a manner so perfectly courteous that nobody could take offense at it, what we mean by the phrase, *persons ignorant of art*. If we say "the laity," borrowing the old clerical form, we are courteous, but we do not exactly say what we mean, because a layman in this sense is merely a person who is not professionally an artist, and it does not follow that he is ignorant of art. If, on the other hand, we plainly use the word "ignorant," or any word which means the same thing, we seem to be guilty of rudeness and contempt towards the immense majority of the public, and an unfortunate impression is conveyed that we are proud of our own superior knowledge, when in reality we are simply aware of a difference which is the natural result of a different employment of time and effort, and which in all other human occupations is regarded by every one as inevitable. It is still more dangerous to use the word "vulgar," although we may attach no contemptuous meaning to it, because in ordinary conversation it is associated with the idea of ill-breeding.

It might, perhaps, be permitted us to attempt the introduction of a term which has no associations of reproach. A person ignorant of art might be called an atechnic, a man not technically instructed. It is true that the word bears more a practical than a theoretical sense, but this would not be a reason for rejecting it, since the rudiments of critical knowledge can only be acquired practically, and no one ever saw form or color delicately enough to criticize well whose eye had not been educated by practical artistic study.

In every fine art there is much which is illegible by atechnics, and this is due to the habits of interpretation into which artists always fall, and which grow upon them with the increase of their culture. For reasons which have already been explained by the best English and Continental writers upon art in books which are widely circulated, and which it is unnecessary to quote, the fine arts are less imitative than interpretative, and the nobler the artist the more frankly interpretative he is. Now, there is always, in artistic interpretation, a considerable element of conventionalism; the artist begins with a set of postulates of which the simplest and most familiar is the postulate about the line, which might be worded thus: "Let it be granted that the line, though it does not exist in nature, may be admitted in art for the sake of the forms which may be defined by it." A liberal criticism is always willing to grant all the postulates which may be necessary to the free development of an art. In oil painting there is an important postulate about light, "Let it be granted that white lead may mean the highest sunlight;" and there are also other postulates about color which might easily be expressed if they did not carry us somewhat beyond the subject of this paper.

Etching may be defined as the stenography of artistic thought, and there exists in etching an amount of conventionalism scarcely less than that which exists in all other stenographies. But as there are good and bad stenographies, so there are good and bad styles in etching, and these may be distinguished by reason, aided by artistic perception and experience. Very many systems of short-hand writing have been invented, and it may appear to persons who have not studied short-hand—to persons who, as regards short-hand, are atechnics—that it is not easy to decide which is the best, whereas, since all the systems of short-hand aim only at two results, and at the same two results—namely, to be as rapid as possible and as legible as possible—and since, in compliance with the first of these, only the very simplest line, and the very simplest curves are admissible, the question of relative merit narrows itself to one of intelligent combination; and, after comparing several systems of short-hand, it is easy to see which system answers its purpose best. In the same way, since etching proposes to itself the rapid autographic rendering of artistic thought, the best manner in etching, the manner most in conformity with reason, is that which combines the maximum of speed with the maximum of expressional clearness, so that it may be written off whilst the thought is fresh and vivid, and easily read afterwards by the author of it, and by any one else who has learned to read that kind of artistic writing. All waste of labor, any movement of the hand which is not necessary to the expression of the thought, is a departure from the ideal of the art. But however good and legible an etching may be, it cannot be legible unless we have learned to read it—unless, that is, we have acquired by practice the power of seeing at once through the sign employed the idea signified by it. A time comes ultimately when the sign suggests the natural fact or the artistic idea so instantaneously that we come to look upon the two as inseparable, and cease to be aware of the conventionalism of the sign. As Blake declared that he looked through his corporeal eye, and not with it, so it is not an exaggeration to say that we look through the hurried lines of artistic short-hand, and not at them. For the short-hand in itself is nothing, we care only for the meaning of it. Where the atechnic sees a few irregular horizontal lines at the top of a piece of paper, the artist, by instantaneous association of the sign with the thing signified, beholds the serene sky; where the atechnic sees an undecipherable medley of scrawls and scratches, the artist reads the glory of a sunset amongst the illuminated clouds. The tenderest and noblest poetry leaves us cold if we have never learned the characters in which it is written, and good etching is the poetry of drawing written down rapidly in short-hand.

It may seem incredible that an art so inoffensive and non-popular should have enemies, but the present writer has known many instances in which fine etchings have appeared to give offense, and it is sometimes not quite safe to confess that they afford you pleasure. If you say you enjoy certain plates of the more rapid and abstract kind, atechnics often consider that you make such professions from an affectation of superior knowledge, and they do not altogether like you for it. A certain amount of circumspection is necessary in the avowal of your preferences: for instance, there are plates of Rembrandt, and some of Whistler and Jongkind, which a collector wise in his generation would refrain from exhibiting to atechnics. They have an uneasy suspicion that you are amusing yourself at their expense when you say that these things are of fine quality. If you venture to say so in print, and your book or article should fall into the hands of some thoroughly atechnic reviewer, he will treat you as the victim of monomania.

The explanation of our liking for such art as that is, however, very simple, and ought to be intelligible even to persons who do not find the art itself intelligible to them. It is merely a question of time given, and of excellence attainable within the limits of the time. If you give a month to a piece of work, you do not set about it in the same way as you would if you had only a week to do it in; and if you had only a day, or an hour, or twenty minutes, you will adopt a different system of expression, according to the time you have to give. Now, the best plates of Jongkind are admirable as a very summary statement of an impression; there may be an hour's work in the most elaborate of them; others may have been done in half an hour or twenty minutes, or ten. Landscape painters are all in the habit of taking memoranda which *must* be very rapid, because the effects of nature pass so rapidly, and the landscape painter is obliged to write artistic short-hand to make his reports, just as a reporter in the House of Commons is obliged to write in stenography. The best artistic short-hand is that which notes an impression most perfectly in the time given. The portfolios of landscape painters are full of memoranda which to atechnics would be quite as unintelligible as the most hurried etchings of Rembrandt or Jongkind; but artists do not exhibit these: they translate them into the more intelligible form of elaborate painting, that the atechnics may read them easily, as they read the copied reports in the newspapers, when they could not have read the original short-hand report made in the gallery of the House.

It does not follow that we prefer these rapid notes, where form itself has often to be sacrificed to the exigencies of rapidity, to drawings of highly elaborated truth; and it is an unjust misrepresentation of our views to describe us as especially partial to the slight and the incomplete, and indifferent to the noble works of art which have been slowly brought to perfection by the efforts of months or years. All that we say is, that this rapid and abstract art is good and valuable in its own kind, and that it has certain special qualities and utilities of its own which do not belong to the arts of elaboration. It is amongst the arts as amongst the characters of men—you have the rapid and decisive characters, and the slow, patient characters. It would be a very narrow view of humanity which would desire to see either of the two suppressed, since each kind is good for uses of its own. And so it would be a narrow view of the fine arts which would desire the suppression either of the art which swiftly notes impressions, or of that which patiently elaborates them. In fact, there exists between the two a certain interdependence. The power of making a swift and comprehensive synthesis must be preceded by elaborate analytical study; whilst on the other hand the picture which it takes years to execute must be founded upon a synthetic conception. An art critic who sees the arts in their just relations would be the very last person to deny the value of analysis in study. No man ever executed a fine synthetic etching without having gone through the most patient analysis; and when atechnic reviewers accuse us of being carried away by an especial enthusiasm for etching which blinds us to the value of elaborated work in other arts, they little know how large a share analysis must have in the education of the swiftest aquafortists.

The question whether elaborate or summary expression needs the higher artistic accomplishment is answered in opposite ways by different artists and theorists, and is, indeed, one of those questions which seem lequally to suggest two opposite solutions. We will endeavor to state the arguments on both sides with equal force.

It may be argued that the elaborate expression requires greater knowledge, because the mere elaboration or finish is in itself the adding of more truth. For instance, if you take a rapid etching or other memorandum from nature, and paint a picture from it, you have to add more form, you have to add many subdivisions of light and dark, and you have to add color. A picture, therefore, it may be argued, contains all that an etching of the same subject and equal quality contains, whilst it also contains much more, and, therefore, to produce it, greater knowledge and ability are needed. This is the view most generally received not only by atechnics, but by many artists and by some critics.

On the other hand, it may be argued that since an etching is an abstract or epitome of nature, for which greater power of *selection* is needed, the mere exercise of selection, if thoroughly well done, implies a certain mental superiority; and that this faculty of selection being less needed in elaborate work, and hardly exercised at all in very imitative and literal painting (of which we have had much in England), the elaborate art may in a certain sense be less noble than the abstract. This idea may be readily illustrated from literature. Suppose that a publisher gave a commission to a man of letters to compile a catalogue of all extant ancient Greek writings, the work would be laborious and the list would be long; but suppose that he gave a commission to another man of letters to make extracts from Greek literature illustrating some especial subject, as, for instance, Greek religious sentiment, and to group these extracts so as to make them throw the utmost possible light upon each other, would not the work here be of a higher kind, merely because the faculty of synthetic selection was called into play?

The two views may be expressed with great brevity. According to the first, elaboration is greater than summary expression, as needing more knowledge, and according to the second, the summary expression is greater, as needing equal knowledge and more selection.

The truth is, that to make any summary really well, we must know a great deal more than can be visibly set down in it; and the knowledge of nature and art possessed by an accomplished etcher must always be much vaster in bulk than the concentrated essence he gives us. The difference between the critic and the atechnic lies in this, that the one infers the masses of knowledge from which the abstract has been made, and that the other does not infer them.

It seems to us a very erroneous view to consider a good etching as merely the rude skeleton of a work of art. It is not a skeleton, but a *resume*. The difference between the two things may be illustrated from the practice of sculpture. Before a sculptor makes a statue he makes a sketch of the complete idea in modeling clay, and afterwards, for the larger and elaborated model, a framework or skeleton of iron is set up. Etchings do not answer to this rigid and formless skeleton; they answer to the first little model—the synthetic expression of the entire and living idea.

The necessity for rapidity in etching presupposes that the idea is quite ripe for expression. If the hand goes faster than the thought, the work will fall in the direction of unmeaning mannerism; if, on the other hand, the hand waits for the thought, and the thought comes too slowly, the work may be delicate and careful, but it can hardly have the look of free and passionate inspiration, which is the glory of first-rate etching. Now, there are many excellent and admirable artists who come by their beautiful thoughts in dwelling upon them, and to whom, therefore, slowness and even hesitation in execution are necessary. The method which is natural and right for them is elaboration, and consequently it may be wise in them to abstain from the etching needle. We do not wish to imply that etching is above them, we mean only that it is unsuitable for them. In the same way there are authors who can write a powerful book, but cannot make an effective speech. Many of the best painters have etched very indifferently, or not at all.

In speaking of etching as a kind of short-hand, we are quite aware that much might be said to prove that the process is also available for elaboration. For instance, several members of the English schools have produced plates which are highly elaborate, and, in their way, very beautiful, especially Samuel Palmer (of whose exquisite art I would always speak with deep respect), Frederick Tayler, and Hook. But it seems to me that in this they have not insisted upon the especial and peculiar power of the art, and might have expressed their thoughts equally well in some other way. Then, again, there is that wonderful man, Jules Jacquemart, who has carried a refined kind of imitation so far in etching as to refute triumphantly the popular notion that etching cannot give light and dark properly, and is not suitable for delicate drawing; but still, perhaps Jules Jacquemart may have quitted, in some degree, the ground which peculiarly belongs to etching. It may be said that we are somewhat arbitrary and narrow in desiring to define etching as short-hand, since it is capable of just as much elaboration as any other kind of engraving; but the question always is, with reference to an artistic product, *Could it be done in any other way?* If it could, it is not genuine in its own kind. A pure and genuine etching cannot be imitated by any other process whatever, and the ideas and feelings expressed in it could not be so clearly expressed otherwise.

The atechnic reader is respectfully informed that what is said here of etching does not refer to dry point, which is quite a distinct art, though often made auxiliary to etching in the progress of a plate. A very ludicrous instance of the blunders made by atechnic reviewers occurred a little time ago in a Scotch paper, where an illustration to a recent work on the art was criticized as an etching, the fact being that there was not an etched line in it from beginning to end. In dry point the needle encounters great resistance from the metal which it has to cut. In etching it encounters no resistance, for here it has to cut nothing but a coat of varnish of the utmost possible tenuity, the copper being afterwards bitten by acid. Consequently etching is a much freer art than dry point, and nobody who knows the difference between them will expect the same qualities from both.

It might have interested us to trace the probable effects of the revival of etching upon the practice of oil painting, but for the present this subject must be reserved. It may, however, be remarked that painting generally is becoming more synthetic, and rather more simple and direct in expression, than it was a few years ago. Nevertheless, artists will always be constitutionally divided into two classes, the men who resume their knowledge in rapid and direct work (however slowly and painfully they may acquire that knowledge), and the men who hesitate and linger in execution, and find that the longer they linger over a work the better it becomes. This difference being, as I said, constitutional, will divide artists into two camps so long as the world endures. Let us hope that the progress of a truly philosophical art-culture may enable each to see the merits of the other. The best etchers will always belong to one of these classes; the other may produce, as it does to-day, painters of admirable refinement, and engravers of astonishing industry and skill.

—Beets "as large as hams" grow in Colorado.

—Ristori is soon to play in Amsterdam.

—Ristori thinks of a professional tour in Brazil.

—London, Canada, boasts two "living skeletons."

—A colored man has been appointed Postmaster at Andersonville.

—Mr. William Page is painting, among others, a portrait of Governor Ward of New Jersey.

—Mr. Ruskin will soon leave for Verona to copy some frescoes for the Arundel Society.

—Robert Scott Lauder, R. S. A., one of the best known Scottish painters, died last month.

—Prince Borghese is to sell his gallery at Rome to Russia, so it is rumored, for seven million dollars.

—J. L. M. Dashrell and H. P. Judson, of '70, are the editors of the *Gettebensian* this year.

—On an average, one thousand seals produce ten tons of oil.

—Cross-cupping in the English army is to be abolished.

—The Syracuse (N. Y.) Police Court fines all spectators as vagrants.

—The Buffalo *Express* speaks of "Fiskville, formerly New York City."

—San Francisco is examining a gun that fires five hundred shots in a minute.

—All cities in the West with any self-respect now have a spirit photographer.

—Seymour, Indiana, proposes to turn its Vigilance Committee into a Y. M. C. A.

—Earthquakes and smallpox cost the San Francisco authorities $200,000 last year.

—California grows excellent nutmegs in the Sierra Nevada.

—The Legislature of Illinois proposes a dental college in Chicago.

RAILROAD LINES.

PHILADELPHIA, WILMINGTON, AND BALTIMORE RAILROAD.—TIME TABLE.—Commencing MONDAY, May 10, 1869.—Trains will leave Depot corner Broad street and Washington avenue, as follows:—

Way Mail Train at 8:30 A. M. (Sundays excepted), for Baltimore, stopping at all regular stations. Connecting with Delaware Railroad at Wilmington for Crisfield and intermediate stations.

Express Train at 12 M. (Sundays excepted) for Baltimore and Washington, stopping at Wilmington, Perryville, and Havre-de-Grace. Connects at Wilmington with train for New Castle.

Express Train at 4:00 P. M. (Sundays excepted), for Baltimore and Washington, stopping at Chester, Thurlow, Linwood, Claymont, Wilmington, Newport, Stanton, Newark, Elkton, North-East, Charlestown, Perryville, Havre-de-Grace, Aberdeen, Perryman's, Edgewood, Magnolia, Chase's, and Stemmer's Run.

Night Express at 11:30 P. M. (daily), for Baltimore and Washington, stopping at Chester, Thurlow, Linwood, Claymont, Wilmington, Newark, Elkton, North-East, Perryville, Havre-de-Grace, Perryman's, and Magnolia.

Passengers for Fortress Monroe and Norfolk will take the 12:00 M. train.

WILMINGTON TRAINS.

Stopping at all Stations between Philadelphia and Wilmington.

Leave Philadelphia at 11:00 A. M., 2:30, 5:00, and 7:00 P. M. The 5:00 P. M. Train connects with Delaware Railroad for Harrington and intermediate Stations.

Leave Wilmington 6:30 and 8:10 A. M., 1:30, 4:15, and 7:00 P. M. The 8:10 A. M. Train will not stop between Chester and Philadelphia. The 7 P. M. Train from Wilmington runs daily; all other Accommodation Trains Sundays excepted.

From Baltimore to Philadelphia.—Leave Baltimore 7:25 A. M., Way Mail; 9:35 A. M., Express; 2:35 P. M., Express; 7:25 P. M., Express.

SUNDAY TRAIN FROM BALTIMORE.

Leaves Baltimore at 7:25 P. M., stopping at Magnolia, Perryman's, Aberdeen, Havre-de-Grace, Perryville, Charlestown, North-East, Elkton, Newark, Stanton, Newport, Wilmington, Claymont, Linwood, and Chester.

PHILADELPHIA AND BALTIMORE CENTRAL RAILROAD TRAINS.

Stopping at all stations on Chester Creek and Philadelphia and Baltimore Central Railroad.

Leave Philadelphia for Port Deposit (Sundays excepted) at 7:00 A. M. and 4:30 P. M.

The 7 A. M. train will stop at all stations between Philadelphia and Lamokin.

A Freight Train, with Passenger Car attached, will leave Philadelphia daily (except Sundays) at 1:00 P. M., running to Oxford.

Leave Port Deposit for Philadelphia (Sundays excepted) at 5:40 A. M., 9:25 A. M., and 4:20 P. M.

Trains leaving Wilmington at 6:30 A. M. and 4:15 P. M. will connect at Lamokin Junction with the 7:00 A. M. and 4:30 P. M. trains for Baltimore Central Railroad.

Through tickets to all points West, South, and Southwest may be procured at Ticket Office, No. 828 Chestnut street, under Continental Hotel, where also State Rooms and Berths in Sleeping Cars can be secured during the day. Persons purchasing tickets at this office can have baggage checked at their residence by the Union Transfer Company.

H. F. KENNEY, Superintendent.

WEST CHESTER AND PHILADELPHIA RAILROAD.—SUMMER ARRANGEMENT.—On and after MONDAY, April 12, 1869, Trains will leave as follows:—

Leave Philadelphia from New Depot, THIRTY-FIRST and CHESNUT Streets, 7:25 A. M., 9:30 A. M., 2:30 P. M., 4:15 P. M., 4:35 P. M., 7:15 and 11:30 P. M.

Leave West Chester from Depot, on East Market street, at 6:25 A. M., 7:25 A. M., 7:40 A. M., 10:10 A. M., 1:55 P. M., 4:50 P. M., and 6:45 P.M.

Leave Philadelphia for B. C. Junction and intermediate points at 12:30 P. M. and 5:45 P. M. Leave B. C. Junction for Philadelphia at 5:30 A. M. and 1:45 P. M.

Trains leaving West Chester at 7:40 A. M. will stop at B. C. Junction, Lenni, Glen Riddle, and Media; leaving Philadelphia at 4:35 P. M. will stop at B. C. Junction and Media only. Passengers to or from stations between West Chester and B. C. Junction going East will take train leaving West Chester at 7:25 A. M., and car will be attached to Express Train at B. C. Junction, and going West passengers for stations above Media will take train leaving Philadelphia at 4:35 P. M., and car will be attached to Local train at Media.

The Depot in Philadelphia is reached directly by the Chesnut and Walnut street cars. Those of the Market street line run within one square. The cars of both lines connect with each train upon its arrival.

ON SUNDAYS.

Leave Philadelphia for West Chester at 8:00 A. M. and 2:30 P. M.

Leave Philadelphia for B. C. Junction at 7:15 P. M.

Leave West Chester for Philadelphia at 7:45 A. M. and 4:45 P. M.

Leave B. C. Junction for Philadelphia at 6:00 A. M.

WILLIAM C. WHEELER, General Superintendent.
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PHILADELPHIA AND ERIE RAILROAD.—SUMMER TIME TABLE.—THROUGH AND DIRECT ROUTE BETWEEN PHILADELPHIA, BALTIMORE, HARRISBURG, WILLIAMSPORT, AND THE GREAT OIL REGION OF PENNSYLVANIA.

Elegant Sleeping Cars on all Night Trains.

On and after MONDAY, April 26, 1869, the trains on the Philadelphia and Erie Railroad will run as follows:—

WESTWARD.

MAIL TRAIN leaves Philadelphia	10:45 P. M.
" " Williamsport	8:15 A. M.
" arrives at Erie	9:30 P. M.
ERIE EXPRESS leaves Philadelphia	11:50 A. M.
" " Williamsport	8:50 P. M.
" arrives at Erie	10:00 A. M.
ELMIRA MAIL leaves Philadelphia	8:00 A. M.
" " Williamsport	6:30 P. M.
" arrives at Lockhaven	7:45 P. M.

EASTWARD.

MAIL TRAIN leaves Erie	11:15 A. M.
" " Williamsport	12:20 A. M.
" arrives at Philadelphia	9:25 A. M.
ERIE EXPRESS leaves Erie	6:25 P. M.
" " Williamsport	7:50 A. M.
" arrives at Philadelphia	4:10 P. M.

Mail and Express connect with Oil Creek and Allegheny River Railroad.

Baggage checked through.

ALFRED L. TYLER, General Superintendent.
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RAILROAD LINES.

PENNSYLVANIA CENTRAL RAILROAD.

SUMMER TIME, TAKING EFFECT APRIL 25, 1869.

The trains of the Pennsylvania Central Railroad leave the Depot, at THIRTY-FIRST and MARKET Streets, which is reached directly by the Market Street cars, the last car connecting with each train leaving Front and Market streets thirty minutes before its departure. The Chesnut and Walnut streets cars run within one square of the Depot.

Sleeping-car Tickets can be had on applicatson at the Ticket Office, N. W. corner Ninth and Chesnut streets, and at the depot.

Agents of the Union Transfer Company will call for and deliver baggage at the depot. Orders left at No. 901 Chesnut street, or No. 116 Market street, will receive attention.

TRAINS LEAVE DEPOT, VIZ.:—

Mail Train	8:00 A. M.
Paoli Accommodat'n, 10:30 A. M., 1:10 and	5:30 P. M.
Fast Line	11:50 A. M.
Erie Express	11:50 A. M.
Harrisburg Accommodation	2:30 P. M.
Lancaster Accommodation	4:00 P. M.
Parkesburg Train	5:30 P. M.
Cincinnati Express	8:00 P. M.
Erie Mail and Pittsburg Express	10:45 P. M.

Philadelphia Express, 12 Night.

Erie Mail leaves daily, except Sunday, running on Saturday night to Williamsport only. On Sunday night passengers will leave Philadelphia at 12 o'clock.

Philadelphia Express leaves daily. All other trains daily, except Sunday.

The Western Accommodation Train runs daily, except Sunday. For this train tickets must be procured and baggage delivered by 5 P. M., at No. 116 Market street.

TRAINS ARRIVE AT DEPOT, VIZ.:—

Cincinnati Express	3:10 A. M.
Philadelphia Express	6:50 A. M.
Paoli Accommodat'n, 8:20 A. M., 3:40 and	7:20 P. M.
Erie Mail	9:35 A. M.
Fast Line	9:35 A. M.
Parkesburg Train	9:10 A. M.
Lancaster Train	12:30 P. M.
Erie Express	4:20 P. M.
Day Express	4:20 P. M.
Southern Express	6:40 P. M.
Harrisburg Accommodation	9:40 P. M.

For further information apply to

JOHN F. VANLEER, Jr., Ticket Agent, No. 901 CHESNUT Street.
FRANCIS FUNK, Ticket Agent, No. 116 MARKET Street.
SAMUEL H. WALLACE, Ticket Agent at the Depot.

The Pennsylvania Railroad Company will not assume any risk for Baggage, except for Wearing Apparel, and limit their responsibility to One Hundred Dollars in value. All Baggage exceeding that amount in value will be at the risk of the owner, unless taken by special contract.

EDWARD H. WILLIAMS, General Superintendent, Altoona, Pa.
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1869.—FOR NEW YORK.—THE CAMDEN AND AMBOY AND PHILADELPHIA AND TRENTON RAILROAD COMPANIES' LINES FROM PHILADELPHIA TO NEW YORK, AND WAY PLACES.

FROM WALNUT STREET WHARF.

At 6:30 A. M., via Camden and Amboy Accom. $2·25
At 8 A. M., via Cam. and Jersey City Ex. Mail 3:00
At 2 P. M., via Camden and Amboy Express... 3:00
At 6 P. M., for Amboy and intermediate stations.
At 6:30 and 8 A. M. and 2:00 P. M. for Freehold.

At 2 P. M. for Long Branch and points on R. and D. B. R. R.

At 8 and 10 A. M., 2, 3:30, and 4:30 P. M. for Trenton.

At 6:30, 8, and 10 A. M., 1, 2, 3:30, 4:30, 6, and 11:30 P. M. for Bordentown, Florence, Burlington, Beverly, and Delanco.

At 6:30 and 10 A. M., 1, 3:30, 4:30, 6, and 11:30 P. M. for Edgewater, Riverside, Riverton, Palmyra, and Fish House, and 2 P. M. for Riverton.

The 1 and 11:30 P. M. Lines leave from Market Street Ferry (upper side).

FROM KENSINGTON DEPOT.

At 11 A. M., via Kensington and Jersey City, New York Express Line. Fare, $3.

At 7:30 and 11 A. M., 2:30, 3:30 and 5 P. M. for Trenton and Bristol. And at 10:15 A. M. and 6 P. M. for Bristol.

At 7:30 and 11 A. M., 2:30, and 5 P. M. for Morrisville and Tullytown.

At 7:30 and 10:15 A. M., and 2:30, 5, and 6 P. M. for Schenck's and Eddington.

At 7:30 and 10:15 A. M., 2:30, 4, 5, and 6 P. M. for Cornwell's, Torresdale, Holmesburg, Tacony, Wissinoming, Bridesburg, and Frankford, and at 8 P. M. for Holmesburg and intermediate stations.

FROM WEST PHILADELPHIA DEPOT, Via Connecting Railway.

At 9:30 A. M., 1:20, 4, 6:15, and 12 P. M. New York Express Lines, via Jersey City. Fare, $3·25.

At 11:30 P. M., Emigrant Line. Fare, $2.

At 9:30 A. M., 1:20, 4, 6:45, and 12 P. M., for Trenton.

At 9:30 A. M., 4, 6:45, and 12 P. M., for Bristol.

At 12 P. M. (Night), for Morrisville, Tullytown, Schenck's, Eddington, Cornwell's, Torresdale, Holmesburg, Tacony, Wissinoming, Bridesburg, and Frankford.

The 9:30 A. M., 6:45 and 12 P. M. Lines will run daily. All others, Sundays excepted.

BELVIDERE DELAWARE RAILROAD LINES,

FROM KENSINGTON DEPOT.

At 7:30 A. M. for Niagara Falls, Buffalo, Dunkirk, Elmira, Ithaca, Owego, Rochester, Binghamton, Oswego, Syracuse, Great Bend, Montrose, Wilkesbarre, Schooley's Mountain, etc.

At 7:30 A. M. and 3:30 P. M. for Scranton, Stroudsburg, Water Gap, Belvidere, Easton, Lambertville, Flemington, etc. The 3:30 P. M. Line connects direct with the train leaving Easton for Mauch Chunk, Allentown, Bethlehem, etc.

At 11 A. M. and 5 P. M. for Lambertville and intermediate Stations.

CAMDEN AND BURLINGTON COUNTY AND PEMBERTON AND HIGHTSTOWN RAILROADS.

FROM MARKET STREET FERRY (UPPER SIDE).

At 7 and 10 A. M., 1:30, 3:30, and 5:30 P. M., for Merchantville, Moorestown, Hartford, Masonville, Hainesport, Mount Holly, Smithville, Ewansville, Vincentown, Birmingham, and Pemberton.

At 7 A. M., 1:30 and 3:30 P. M., for Lewistown, Wrightstown, Cookstown, New Egypt, Hornerstown, Cream Ridge, Imlaystown, Sharon, and Hightstown.

11 10 WILLIAM H. GATZMER, Agent.

NORTH PENNSYLVANIA RAILROAD.—For BETHLEHEM, DOYLESTOWN, MAUCH CHUNK, EASTON, WILLIAMSPORT, WILKESBARRE, MAHANOY CITY, MOUNT CARMEL, PITTSTON, TUNKHANNOCK, AND SCRANTON.

WINTER ARRANGEMENTS.

Passenger Trains leave the Depot, corner of BERKS and AMERICAN Streets, daily (Sundays excepted), as follows:—

At 7:45 A. M. (Express) for Bethlehem, Allentown, Mauch Chunk, Hazleton, Williamsport, Wilkesbarre, Mahanoy City, Pittston, and Tunkhannock.

9:45 A. M. (Express) for Bethlehem, Easton, Allentown, Mauch Chunk, Wilkesbarre, Pittston, and Scranton.

At 1:45 P. M. (Express) for Bethlehem, Mauch Chunk, Wilkesbarre, Pittston, and Scranton.

At 5:00 P. M. for Bethlehem, Easton, Allentown, and Mauch Chunk.

For Doylestown at 8:45 A. M., 2:45 and 4:15 P. M.

For Fort Washington at 10:45 A. M. and 11:39 P. M.

For Lansdale at 6:20 P. M.

Fifth and Sixth Streets, Second and Third Streets, and Union City Passenger Railways run to the new Depot.

TRAINS ARRIVE IN PHILADELPHIA.

From Bethlehem at 9:10 A. M., 2:10, 5:25, and 8:20 P. M.

From Doylestown at 8:35 A. M., 4:55 and 7 P. M.

From Lansdale at 7:30 A. M.

From Fort Washington at 10:45 A. M. and 3:10 P. M.

ON SUNDAYS.

Philadelphia for Bethlehem at 9:30 A. M.

Philadelphia for Doylestown at 2 P. M.

Doylestown for Philadelphia at 7 A. M.

Bethlehem for Philadelphia at 4 P. M.

Tickets sold and Baggage checked through at Mann's North Pennsylvania Baggage Express Office, No. 105 S. FIFTH Street.

ELLIS CLARK, Agent.

WEST JERSEY RAILROADS.—SPRING ARRANGEMENT.

From foot of MARKET Street (Upper Ferry).

Commencing THURSDAY, April 1, 1869.

TRAINS LEAVE AS FOLLOWS:—

For Cape May and stations below Millville, 3:15 P. M.

For Millville, Vineland, and intermediate stations, 8:00 A. M., 3:15 P. M.

For Bridgeton, Salem, and way stations, 8:00 A. M. and 3:30 P. M.

For Woodbury at 8:00 A. M., 3:15, 3:30, and 6:00 P. M.

Freight train leaves Camden daily at 12 o'clock, noon.

Freight received at second covered wharf below Walnut street, daily.

Freight delivered No. 228 South Delaware avenu

WILLIAM J. SEWELL, Superintendent.

RAILROAD LINES.

READING RAILROAD.—GREAT TRUNK LINE FROM PHILADELPHIA TO THE INTERIOR OF PENNSYLVANIA, THE SCHUYLKILL, SUSQUEHANNA, CUMBERLAND, AND WYOMING VALLEYS, THE NORTH, NORTHWEST, AND THE CANADAS.

SPRING ARRANGEMENT OF PASSENGER TRAINS, April 12, 1869.

Leaving the Company's Depot at Thirteenth and Callowhill streets, Philadelphia, at the following hours:—

MORNING ACCOMMODATION.

At 7:30 A. M. for Reading and all intermediate Stations and Allentown. Returning, leaves Reading at 6:30 P. M.; arrives in Philadelphia at 9:15 P. M.

MORNING EXPRESS.

At 8:15 A. M. for Reading, Lebanon, Harrisburg, Pottsville, Pinegrove, Tamaqua, Sunbury, Williamsport, Elmira, Rochester, Niagara Falls, Buffalo, Wilkesbarre, Pittston, York, Carlisle, Chambersburg, Hagerstown, etc.

The 7:30 A. M. train connects at READING with East Pennsylvania Railroad trains for Allentown, etc., and the 8:15 A. M. train connects with the Lebanon Valley train for Harrisburg, etc.; at PORT CLINTON with Catawissa Railroad trains for Williamsport, Lock Haven, Elmira, etc.; at HARRISBURG with Northern Central, Cumberland Valley, and Schuylkill and Susquehanna trains for Northumberland, Williamsport, York, Chambersburg, Pinegrove, etc.

AFTERNOON EXPRESS.

Leaves Philadelphia at 3:30 P. M. for Reading, Pottsville, Harrisburg, etc., connecting with Reading and Columbia Railroad trains for Columbia, etc.

POTTSTOWN ACCOMMODATION.

Leaves Pottstown at 6:25 A. M., stopping at intermediate stations; arrives in Philadelphia at 8:40 A. M. Returning, leaves Philadelphia at 4:30 P. M.; arrives in Pottstown at 6:40 P. M.

READING ACCOMMODATION.

Leaves Reading at 7:30 A. M., stopping at all way stations; arrives in Philadelphia at 10:15 A. M.

Returning, leaves Philadelphia at 5:15 P. M.; arrives in Reading at 8:05 P. M.

Trains for Philadelphia leave Harrisburg at 8:10 A. M., and Pottsville at 8:45 A. M., arriving in Philadelphia at 1 P. M. Afternoon trains leave Harrisburg at 8:05 P. M., and Pottsville at 2:45 P. M., arriving at Philadelphia at 6:45 P. M.

Harrisburg Accommodation leaves Reading at 7:15 A. M. and Harrisburg at 4:10 P. M., Connecting at Reading with Afternoon Accommodation south at 6:30 P. M., arriving in Philadelphia at 9:15 P. M.

Market train, with a passenger car attached, leaves Philadelphia at 12:45 noon, for Pottsville and all way stations; leaves Pottsville at 7:30 A. M. for Philadelphia and all way stations.

All the above trains run daily, Sundays excepted.

Sunday trains leave Pottsville at 8 A. M., and Philadelphia at 8:15 P. M. Leaves Philadelphia for Reading at 8 A. M.; returning from Reading at 4:25 P. M.

CHESTER VALLEY RAILROAD.

Passengers for Downingtown and intermediate points take the 7:30 A. M., 12:45, and 4:30 P. M. trains from Philadelphia. Returning from Downingtown at 6:10 A. M., 1:00 and 5:45 P. M.

PERKIOMEN RAILROAD.

Passengers for Skippack take 7:30 A. M. and 4:30 P. M. trains from Philadelphia, returning from Skippack at 8:15 A. M. and 1:00 P. M. Stage lines for the various points in Perkiomen Valley connect with trains at Collegeville and Skippack.

NEW YORK EXPRESS FOR PITTSBURG AND THE WEST.

Leaves New York at 9 A. M. and 5 and 8 P. M., passing Reading at 1:05 A. M., and 1:50 and 10:19 P. M., and connecting at Harrisburg with Pennsylvania and Northern Central Railroad Express trains for Pittsburg, Chicago, Williamsport, Elmira, Baltimore, etc.

Returning Express train leaves Harrisburg on arrival of Pennsylvania Express from Pittsburg at 3:50 and 5:50 A. M., and 10:50 P. M., passing Reading at 5:44 and 7:31 A. M., and 12:50 P. M., and arriving at New York at 11 A. M. and 12:20 and 5 P. M. Sleeping cars accompany these trains through between Jersey City and Pittsburg without change.

A Mail Train for New York leaves Harrisburg at 8:10 A. M. and 2:05 P. M. Mail Train for Harrisburg leaves New York at 12 M.

SCHUYLKILL VALLEY RAILROAD.

Trains leave Pottsville at 6:45 and 11:30 A. M., and 6:40 P. M., returning from Tamaqua at 8:35 A. M., and 2:15 and 4:35 P. M.

SCHUYLKILL AND SUSQUEHANNA RAILROAD.

Trains leave Auburn at 7:55 A. M. for Pinegrove and Harrisburg, and at 12:15 noon for Pinegrove and Tremont. Returning from Harrisburg at 3:30 P. M., and from Tremont at 7:40 A. M. and 5:35 P. M.

TICKETS.

Through first-class tickets and emigrant tickets to all the principal points in the North and West and Canadas.

Excursion Tickets from Philadelphia to Reading, and intermediate stations, good for one day only, are sold by Morning Accommodation Market Train, Reading and Pottstown Accommodation Trains, at reduced rates.

Excursion Tickets to Philadelphia, good for one day only, are sold at Reading and intermediate stations by Reading and Pottstown Accommodation Trains, at reduced rates.

The following tickets are obtainable only at the office of S. Bradford, Treasurer, No. 227 S. Fourth street, Philadelphia, or of G. A. Nichols, General Superintendent, Reading.

COMMUTATION TICKETS.

At 25 per cent. discount, between any points desired, for families and firms.

MILEAGE TICKETS.

Good for 2000 miles, between all points, at $52·50 each for families and firms.

SEASON TICKETS.

For three, six, nine, or twelve months, for holders only, to all points at reduced rates.

CLERGYMEN

Residing on the line of the road will be furnished with cards entitling themselves and wives to tickets at half fare.

EXCURSION TICKETS

From Philadelphia to principal stations, good for Saturday, Sunday, and Monday, at reduced fares, to be had only at the Ticket Office, at Thirteenth and Callowhill streets.

FREIGHT.

Goods of all descriptions forwarded to all the above points from the Company's new freight depot, Broad and Willow streets.

MAILS

Close at the Philadelphia Post Office for all places on the road and its branches at 5 A. M., and for the principal stations only at 2:15 P. M.

FREIGHT TRAINS

Leave Philadelphia daily at 4:35 A. M., 12:45 noon, 3 and 6 P. M., for Reading, Lebanon, Harrisburg, Pottsville, Port Clinton, and all points beyond.

BAGGAGE.

Dungan's Express will collect baggage for all trains leaving Philadelphia Depot. Orders can be left at No. 225 S. Fourth street, or at the Depot Thirteenth and Callowhill streets.

PHILADELPHIA, GERMANTOWN, AND NOR