

THE GIFTS OF GOD.

When God at first made man,
Having a glass of blessings standing by,
"Let us," said he, "pour on him all we can;
Let the world's riches, which dispersed lie,
Contract into a span."

A DREAM DUEL.

In early childhood the first impression
crept over me. The remembrance is
distinct. The sounds were faint at first—
mere subdued echoes of fancy. In my
lonely hours of reverie, when I drifted
into the Elysium I had created for myself,
and which tempted me in my idle
moments—I heard a steel, mingled with
a rasp, as of one blade gliding along another.
A strange excitement seized me;
every fiber sprang into action and I trembled
—not in fear, but with eagerness and
anxiety—my whole being becoming
surcharged with intensity of feeling, which
at its climax was succeeded by a sense
of exultation. What did it mean?

Then a woman's shriek pierced the silence.
It is ringing in my ears now, like an
echo from the remote past. A woman
—almost a girl—dashed into our midst,
sprang to the side of the fallen man,
bent and encircled his neck with her arm,
and rained passionate, despairing kisses
upon his handsome face. Too late! too
late! Just heaven! why did no pity
creep into my stony heart? A smile illuminated
his ashen features at sight of her;
then it vanished with the light in his
glazing eyes, and as a ghastly rattle
broke the stillness a cry escaped her and
she fell lifeless across his dead body.
The scene faded. I was again standing
in the long room pensively resting
upon the hilt of my foil, the cynosure of
laughing eyes, the object of good natured
badinage. They told me that I should
take to the mimic stage, so perfectly did
I act the part of a duelist. The expression
of my face, they said, was matchless.

I have since refrained from touching
a sword.
And ever—in my study, on the street,
anywhere—there comes a time when I
hear a peculiar sound—click! click!
Then my fingers twitch nervously; I
seem to hold a rapier, long and keen; a
grove surrounds me, and I face an unknown
but half familiar antagonist. I
hear the peremptory words: "Allons,
messieurs!" Next—click! click! The
cautious passes! the lunges! the parries!
the fall! the shriek! the rattle! the
woman's cry of anguish—my God, it
is terrible!

And then I am myself again.
What can it mean? What memory
haunts me?—[Franklyn W. Lee.

GIRLS' NAMES CHANGE.

The Decline of Susan, Mary, Jane, Sarah,
Catherine, and All the Old Favorites.
The roll of honor in the public school
affords us an excellent opportunity to
study the present fashion in girls' names.
says the New Orleans Times Democrat.

In nearly a thousand names there is no
Nancy (extremely popular in the last
century), and but a single Martha and
Maria. Jane has gone almost out of use,
there being but two recorded, and,
strange to say, both of French parentage,
but a number of Jennies and Jeanettes
survive. There is one Emily and one
Charlotte, no Catherine, but two
Kates, and innumerable Katics, which
seems to be the latest form that Catherine
has taken—Catherine, Kate, Katie,
Sarah, very popular 30 years ago, has
practically disappeared in favor of Sallie
and Sadie. Caroline is also out of fashion,
superseded by Carrie and Lena. Susan
does not boast a single representative,
but there are a number of Susies; and
Elizabeth has retired from service in favor
of Lizzie. There are but three Margarets,
but plenty of Marguerites and some
Margaretas. Ellen is dead as a name,
but Nellie is still quite popular.

Mary has been thought the most frequent
female name, being both euphonious
and pleasantly and honorably associated.
It is said that one-third of the women
and girls of France are Maries. It is
different in New Orleans, where the
number of Marys is very small and growing
smaller every day. There are a number
of Mollies and Mamies, and not a few
Maries; indeed, at one time it looked as
if all the Anglo-Saxon Marys would be
gallicised into Marie, but so many became
converted that it rather overdid the
business, and Marie became as common
as Mary, which may account for the
number of girls of French or creole
parentage who bear the English form of
the name "Mary."

Shakespeare's names are coming in as
fashionable, even at this day. There
were more Violas on the roll of honor
of the public school than James, Kates,
Emilys, Ellens, Nancys, Margarets, Carolines,
Marthas, Marias, Susans, and
Sarahs together. The name is fashionable
just now, but we are afraid its
popularity will not last long, for our
colored citizens have taken hold of it,
and have doomed it to the same fate as
Violet and Pinkie. Stella is a good
second, and Malie, Ethel, Alma, Daisy,
Luella, Lorrette, Edna, and Rita, follow
as in most favor just at present. Any
one of them will discount Susan, Sarah,
or Jane many times over, and even lead
Mary.

Ruby, quite in favor 15 years ago, is
getting rather antiquated. The fanciful
names of the last century, as Amanda
and Malvina, are also going out. Hazel,
which came in with Hazel Kirk some
dozen years ago, did not "stick" and is
not increasing. "Birdie" has been
laughed out and is less common than 10
years ago; indeed, a number of Birdies
have converted it into Bertie. Gladys is
apparently forcing its way to the front,
and promises to be well received. Pearl,
Pearlie, and Perle are also coming in,
and nearly every form of Rose will do
but Rose itself, for there are Rosellas,
Rosettas, Roselias, and Rosamonds.

Shakespeare, as we have said, is a
prime favorite for female names. His
Viola leads them all in New Orleans, and
even Ophelia is quite common among
the girls, notwithstanding that lady's
unhappy fate; but apparently no mother
has had the courage to name her daughter
Desdemona. The opera has given us
Aida, Norma, and Carmen—which
seem to have crept in of late—all rather
inappropriate names, taking the lives of
these ladies into consideration. Long-fellow's
Priscilla has but a single representative
on the roll. Scenasia recalls the late
war; but how is it that Scenasia is
attending the public schools of this
late day?

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RAILROAD TIME TABLE
DELAWARE LACKAWANNA
WESTERN RAILROAD.
BLOOMSBURG DIVISION.

Table with columns: STATIONS, NORTH, SOUTH, and times for various routes.

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Pennsylvania Railroad.
P. & E. R. R. AND N. C. RY. DIVISIONS.
In effect Dec. 14, 1890. Trains leave Sunbury
EASTWARD.

WESTWARD.
2:04 p. m.—Train 9 (Daily except Sunday) for
Canandigua, Rochester, Buffalo and Niagara
Falls, with Pullman sleeping cars and passenger
coaches to Rochester.

2:50 a. m.—Train 8 (Daily) for Erie, Canandigua
and intermediate stations, arriving at Sunbury,
with Pullman sleeping cars and passenger coaches
to Erie and Canandigua.

3:50 p. m.—Train 7 (Daily) for Harrisburg and
intermediate stations, arriving at Sunbury, with
Pullman sleeping cars and passenger coaches to
Harrisburg.

4:50 p. m.—Train 6 (Daily) for Harrisburg and
intermediate stations, arriving at Sunbury, with
Pullman sleeping cars and passenger coaches to
Harrisburg.

5:50 p. m.—Train 5 (Daily) for Harrisburg and
intermediate stations, arriving at Sunbury, with
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6:50 p. m.—Train 4 (Daily) for Harrisburg and
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7:50 p. m.—Train 3 (Daily) for Harrisburg and
intermediate stations, arriving at Sunbury, with
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Harrisburg.

8:50 p. m.—Train 2 (Daily) for Harrisburg and
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Pullman sleeping cars and passenger coaches to
Harrisburg.

9:50 p. m.—Train 1 (Daily) for Harrisburg and
intermediate stations, arriving at Sunbury, with
Pullman sleeping cars and passenger coaches to
Harrisburg.