

The Lancaster Intelligencer.

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LANCASTER, PA., FRIDAY, MARCH 4, 1881.

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TRAIN SPECULATION

Lancaster Intelligencer.

THE PASSING OF ARTHUR,
AND THE TEMPTATION OF SIR BEDIVERE.

A Story Read by Mr. O. F. Adams to His Class in English Literature, Feb. 1881.

It is forty years, or nearly so, since the Lancaster gave in the first time of what was afterwards revealed to us in the "Morte of Arthur." It was preceded by the story of a conversation between three friends concerning an epic of twelve books called King Arthur, which one of them had written and burnt, because dissatisfied with it. Another of the three had rescued one of the books from the flames and preserved it and the "Morte of Arthur" purports to be this book. In this fragment we find the same charm of description that fascinates a later generation in the Idyls and the same mastery of words. Scattered here and there we are sure, as in the Idyls, to come suddenly upon those "jewels five words long."

There is but one disfigurement in the whole line, you see, and the succession of whole lines we should leave to many hands. It is regretted that the poem has been worked over into what is now is. Complete as it was before, in its way, it now falls easily into its place as one of a series forming the Arthurian epic. Without these additions we should have had many beautiful lines that now are all in the past, and we should not have had that mysterious account of the ghostly visit of the fine Gawain to the dreaming king.

It is a pity that the "Morte of Arthur" is so much of a fragment, and that the "Passing of Arthur" is so much of a fragment. It is a pity that the "Morte of Arthur" is so much of a fragment, and that the "Passing of Arthur" is so much of a fragment.

THE "GREAT TRUNK LINE."

Judge Black's Reply to Commissioner Fink.

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IRON vs. Lead Paint.

The relative durability of the two pigments applied when applied to railway building and bridges, formed the subject of debate before the Master Car Painters' convention at St. Louis. Mr. Cooley said: The proposition suggested combined two subjects, which are just as different as it is possible to make them—iron bridges and wooden buildings. As far as iron bridges are concerned, my experience is, that iron is the best for them. I had a little experience last summer, on the Burlington & Quincy bridges. The Quincy bridge was painted with iron coats. The manufacturer primed it with iron. The same year that I painted the Burlington bridge with Prince's metallic paint, giving it two coats. Last summer I painted the Quincy bridge again with metallic paint, and I found the condition of the bridge very different indeed. I examined the bridges myself thoroughly and I found that on the Burlington bridge

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