

DR. HOWELL'S ON REALISM.

THE JUST COMMENCED A NEW NOVEL—THE HISTORY OF HARRIS, THE GREAT AND TERRIBLE OF HIS OWN METHODS OF WORK.

Dr. Howell has been more beautiful than ever... Every day he is more beautiful than ever... The author of 'The History of Harris' is a man of letters, a man of letters, a man of letters.

How do you work here? 'I write for me, I write for me, I write for me... I write for me, I write for me, I write for me... I write for me, I write for me, I write for me.'

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HARRY HOWELL'S HEAD.

WHAT IT REVEALS TO A PHRENOLOGICAL ABSTRACT GROUND, BUT ENORMOUS DISSECTION.

The following interesting analysis of the character of Harry George, as understood by a phrenologist, is from the pen of Prof. Edgar C. Bell, who was given an opportunity of examining the phrenologist's head on Sunday evening.

Every soulful, sympathetic man who appreciates the burdens of the world, and who, in the face of all the powers that be, boldly lends a hand to lift the human hand and heart the incubi of poverty and fear, whether his methods be approved or not, deserves at least a hearing.

His head measures twenty-two inches, which is full size, but not large for the age, and, in the face of all the powers that be, boldly lends a hand to lift the human hand and heart the incubi of poverty and fear.

Intellectually, he has more capacity for philosophy than science; yet reasons more by induction than deduction. He is a man of letters, a man of letters, a man of letters.

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A DEAF MUTE'S EVOLUTION.

HOW A MUTE MAY GET ON WITH ONLY ONE OF HIS FIVE SENSES.

The Accomplishments of Laura Bridgman, Who in Infancy Lost Her Sight and Hearing and the Sense of Taste and Smell—A Remarkable Woman.

It is just half a century since the popular heart of the country first went out in pity toward one so afflicted as regards the senses as the most afflicted of human kind.

She is a constant marvel to those around her that she understands and appreciates so much, and that she is able to make such wonderful use of her remaining senses.

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TO LEARN TO SWIM.

THE AQUATIC EDITOR GIVES MINUTE DIRECTIONS AS TO THE MODE OF LEARNING TO PROPULSION IN THE WATER—THE FIRST THING TO BE LEARNED.

These are the days when the daring small boy imperils his life and compromises the integrity of the water by the practice of aquatic gymnastics in the historic, cool and crooked Connecticut. It is profoundly regretted that the noble art of swimming can be no more heartily encouraged, but under the circumstances the advantage of teaching the young life the art seems to be counterbalanced by the obvious dangers and objections to the primitive methods now in practice.

The first thing to be learned is the frog like motion of the legs, which can best be acquired by clinging to something in such a manner that the lower part of the body is entirely submerged. Draw the heels up with the feet of the feet, and the feet of the feet, and the feet of the feet.

Confidence in swimming is like charity in religion—a man may have the motions perfectly, and navigate a rail with surprising skill, but without confidence it is as nothing.

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PHILIP DOERSOM'S Old Reliable Carriage Works.

Old Reliable Carriage Works, Nos. 126 and 128 East King Street, Lancaster, Pa.



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