NEW PUBLICATIONS.

THE FICTION OF THE DAY.

ATALANTA IN THE SOUTH. By MAUD HOWE. Pp. 345. Boston: Roberts Bros.

THE MILL MYSTERY. By ANNA KATHARINE GREEN. Pp. 389. G. P. Putnam's Sons.

SNOW-BOUND AT EAGLE'S. By BRET HARTE. Pp. 213. Houghton, Mifflin & Co.

THE POSS GIRL, AND OTHER SKETCHES. By JAMES WHITCOMB RILEY. Pp. 263. Indianapolis: The Bowen-Merrill Co.

THE HISTORY OF A WEEK. By L. B. WALFORD. Illustrated. Pp. 225. Henry Holt & Co.

HURRISH: A Study. By the Hon. EMILY LAWLESS. Pp. 208. Harper & Bros.

MRS. DYMOND. By MISS THACKERAY. Pp. 274. Harper & Bros.

MAULEVERER'S MILLIONS. By T. WEMYSS REID. Pp. 257. Harper & Bros.

OUR SENSATION NOVEL. Edited by JUSTIN H. MCCARTHY, M. P. Pp. 152. Harper & Bros.

MRS. PEIXADA. By SIDNEY LUSKA. Pp. 217. Cassell & Co.

Miss Howe has chosen a Southern setting for her story and as the plot is a familiar one, the success of the book must depend chiefly upon the description and character drawing. The author has a light hand, a quick eye, and a pleasant, graceful style. Her pictures of life in New-Orleans cannot be said to challenge comparison with any of Mr. Cable's work, for she wisely avoids the difficulties inseparable from an attempt to put on canvas so puzzling a creature as the Creole. Robert Fenarcent indeed is called a Creole, but he is, so to speak, translated into a Northern tongue. If the idea of him, with his striking animal beauty and half-savage ways, was not derived from Hawthorne it might have been. The story is not a happy one. The wrong lover wins the heroine, and the right lover, a doctor, goes away and expends himself in fighting yellow fever. There is something jarring in the ease with which Atalanta conquers her natural repugnance to a man who had taken human life in a duel, and had besides allowed his best friend to rest under the imputation of homicide for a long time before he could muster courage to tell the truth.

The "Mill Mystery" opens with the discovery of the death of a young minister under circumstances which leave it an open question whether he was murdered or committed suicide, and the whole story is devoted to the unravelling of this problem. There are two brothers and a mother of a tragic and sinister kind; people who are always exchanging significant glances, or gliding about dark passages in a gruesome manner. The mother, who, by the way, is the crown of the local aristocracy, is a wretch capable of the darkest crimes. The heroine is a young woman who finds everything out in the shrewdest fashion. The action and dialogue are often melodramatic, and refreshingly dissimilar from the events and conversation of real life. The reasoning which convinces the clergyman that it is his duty to kill himself is a little more wonderful than anything of the kind we remember, but as the author conveys no hint that he was insane it must be presumed that she considers his course rational. The "Mill Mystery" is certainly an odd book, and not wanting in originality, though the idealism of it is eccentric.

All Bret Harte's stories are eminently readable, but the later ones bear too strong a family likeness to the earlier. "Snow-bound at Eagle's" is of course a tale of life in California. There are typical "road agents," of bad morals and good education; travellers of the ordinary "Colonel" and "Judge" pattern, who carry big revolvers and have cold, steely eyes which make other people throw up their hands in a hurry; and free Western maidens who live in the mountains in a semi-patriarchal way. It is curious to note how Bret Harte "marks time" and never advances. His first stories have precisely the same characteristics as his last ones; the same shortcomings, the same felicities; the same general effect of a work less perfect in execution than in conception. Having done so well, one wonders that he does not do better; but he does not, and perhaps it is now too late to expect a change.

Mr. Riley's stories are often clever and as often crude. The first story, which gives the volume its title, is not one of the best. We should give the palm to the quaint and tender sketch "Where is Mary Alice Smith?" while of the poems prefixed to the stories we should choose "The Elf-Child," an easy-flowing, odd piece of dialect verse quite out of the common. In the "Tale of a Spider" the influence of Poe is plainly visible, and the story possesses a certain weird force, though the conception is very unpleasant. There is something monotonous about the way in which child heros and heroines are killed off; the method recalls some of Dickens's coarser and more tawdry sentimentalism. The merit of the sketches is very uneven, but there are enough really good ones among them to justify the publication of the book.

Mrs. Weiford has invented a new sort of villain: a crippled youth who has taken to drink as a solace for hopeless invalidism; who is willing to sacrifice everybody and everything to his dipsomaniacal proclivities; and who has developed a precocious depravity altogether too thoroughgoing to be natural. Madeline, the heroine and to some extent the victim of this bedridden young ruffian, is a charming girl with plenty of firmness and will-power. The sisters of the dipsomaniac are feeble and rather unpleasant girls, who allow their wicked brother to deceive them in the most transparent way. The material and workmanship of the story are alike light, the dialogue especially being stiff and artificial. The book, however, is not undeserving a place in the Leisure Hour Series, where it appears.

"Hurrish" is a very different kind of story. Here there is genuine power, keen observation, just reflection, and that faculty of reproducing local color which bespeaks the born artist. It is a tale of Ireland under the "League," and the scene is one of the wildest regions in the County Clare. The situation is graphically described. The landlords, boycotted, shot at, refused their rents, on the one hand; on the other, the peasantry, enfranchised from all the old deference for the landlords, full of turbulent ideas, fostering an intense hatred of England, lending themselves to all the local agrarian conspiracies and outrages with that peculiar indifference to murder and cruelty which is a standing puzzle to outside observers. "Hurrish" is the type of a generous, warm-hearted class of Irishmen who are not clear that shooting people from behind hedges, laming innocent cattle and terrifying helpless women and children by midnight raids is effective warfare, but who nevertheless drift along, offering no opposition to the dominant violence, and rather deprecating criticism on account of their own slackness in "the cause." There is no bitterness in the picture, but a striking sense of reality. The author does not sit in judgment, but simply tells her strange, wild, pathetic story. Hurrish, and "Alley," the sweet, pure-minded, ignorant girl, are the most attractive figures in the book. Maurice Brady is the most repulsive, but also one of the strongest creations. The story is one to cause reflection as well as to amuse. It is a contribution to the psychology of a difficult and most interesting question.

"Mrs. Dymond" is a good novel. It is ambitious in scope, being a "tale of two cities" and indeed two countries. It has a large and varied assortment of character. The situations are carefully prepared. The people are distinct and full of life. The conversation is natural, appropriate and suggestive. Miss Thackeray (Mrs. Ritchie) often has passages which recal her great father's style. The veiled courtship of Max and Susanna is as delicate and sweet as any love-making in recent fiction, and here and there it has passages which are worthy of "Esmond." The descriptions of scenery and of weather indicate trained observation; a significant instance is that in which the confusing effect of great heat upon the mind is shown. The story indeed is full of good honest work, and it produces the satisfaction which a really artistic performance always conveys.

"Mauleverer's Millions" is not particularly clever or interesting, though it is sensational enough to please the most exacting in that direction. The author, however, has not the gift of creation. His *dramatis personæ*, even the chief villain who is intended to be a very wonderful person, are marionettes, not breathing men and women. As for the conspiracy entered into for the purpose of obtaining Mauleverer's millions, it was necessary for its success that all the honest people should be the most facile dupes in the world. Any one of ordinary intelligence would have found out and baffled the rogues. So weak a man as Mauleverer is represented, moreover, could never have accumulated so vast a fortune. In short the story swarms with crudities and improbabilities.

"Our Sensation Novel" is a clumsy joke. Each chapter is written in travesty of the style of some prominent author. Bulwer, Dickens, Thackeray, Wilkie Collins, Victor Hugo, are imitated in a story the plot of which is a jumble of "A Strange Story," "The Woman in White," "Les Miserables," and half a dozen other well-known novels. Some of the imitations are pretty good; others are barely recognizable. The whole is of course absurd. The mistake of such an experiment consists in the extent of it. Burlesque and extravaganza must be light and brief to be enjoyable. In this case the farce is spun out to weariness, and produces a heavy effect which is not pleasurable.

When an author's first book is a marked success, and especially when such a success is largely due to the originality or quaintness of the conception, the second work is to some extent handicapped; even if it be as meritorious as its predecessor but in a wholly different vein, it is liable to suffer from a comparison which may not be just. The author of "As it was Written" has no doubt something to apprehend from this tendency to judge the second book by the first one, but there is in "Mrs. Peixada" quite enough force and freshness to give it independent and creditable standing. Not that it is without faults. The author, perhaps in his desire to avoid hackneyed situations, has taken too much freedom with the probabilities, and this is not good art. In his first book he chose his ground in that mysterious and unsurveyed region which escapes criticism because it passes beyond the bounds of the conventionally accepted. In "Mrs. Peixada," however, we are dealing with purely mundane affairs, and when therefore the author makes a firm of New-York criminal lawyers expose their client to the risk of the gallows by refusing to adopt the plea of justifiable homicide when that offered almost the only obvious means of escape for her, we cannot hold that the situation is natural or credible. In the same way when Mrs. Peixada has been arrested through the innocent complicity of her husband, the author is compelled, in order to account for the story of her case which she writes in prison, to withhold the explanation of Philip Ripley's conduct from her, in an awkward way. It is clear that in real life either Mrs. Hart or Hetzel would have disabused her mind of the suspicions which caused her to refuse to see Philip, in a very few words. Yet Hetzel writes to her, and fails to clear up the situation. It must also be said that the action of the District-Attorney is rather remarkable in more than one place, though we shall not go so far as to assert that no district attorney would do or has done what Mr. Romer did.

These blemishes, however, in no way detract from the interest of the story, which is well and forcibly told, which contains much true and keen observation, and which bears out the promise given by "As it was Written." There is much skill in the methods by which the author prejudices the reader against Mrs. Peixada at the beginning. The account of her trial produces the impression that she is to be a feminine monster, a kind of beast of prey, beautiful of form but utterly depraved, and while there is no attempt made to conceal the identity of the homicidal widow with Ruth Lehmyl, the gradual revelation of her real character, culminating in the unexpected narrative which completely reverses the first conception of her, is admirably worked out. Sidney Luska, however, has not individualized his characters enough. Excepting Mrs. Peixada they are all too shadowy, and do not stand out as though he had thoroughly evolved them from his own mind. "Mrs. Peixada" in short is a clever story, but betrays signs of carelessness and overhaste. The author has too much talent to rest content with work at all incomplete or slovenly. Let him bear in mind that sensationalism is inferior in art to character drawing, and that no skill can make the unexpected a satisfactory substitute for the natural.

FROM THE HANDS OF FAMOUS MEN.

THE OSGOOD COLLECTION OF AUTOGRAPHS.

LETTERS FROM MANY CELEBRATED AUTHORS AND PERSONS OF NOTE.

Autograph collectors may be roughly divided into two classes, those who collect mere signatures, urged thereto by a form of the ordinary collecting mania, and those who are always glad to secure some interesting letter or manuscript possessing additional interest from the well-known hand in which it is written. The one is content to show to admiring friends a gaudy album containing so many hundred signatures of all sorts of people, great and small. The other devotes years to "inlaying" with pertinent letters some fine edition of a standard author, or to acquiring a collection of manuscripts of interest to all students of literature. To the latter and more worthy class belonged James R. Osgood, the well-known publisher, who from his position was able to gather together in the course of years a collection of autographs valuable as well as attractive. His brother collectors will rejoice and grieve when they learn that Mr. Osgood has placed his treasures in the hands of W. E. Benjamin, of this city, for sale. They will grieve that such a well-chosen store of precious "letters written" should be broken up, and rejoice at the chance which enables them to fill in the chinks and crannies of their own accumulations. Even to the outsider who cares for none of these things a glance over the catalogue shortly to be issued will not be labor lost, for it is curious to see the estimation in which the various living and dead celebrities are held by the autograph-hunter.

Among Americans we find that General Grant's name attached to a request for a "box" ticket addressed to Wallack's Theatre is worth $4, while a letter from J. G. Holland, in which he makes free with a weather prophecy of THE TRIBUNE, is priced at $1 75. An autograph letter of Lincoln, dated 1860, is worth $10, and one of Aaron Burr, dated 1792, is marked $4 50. A title deed signed by Governor Clinton, dated 1788, seems cheap at $3 75, as does a two-page letter of our own Barnum, which may be had for $1. One of the signers of the Declaration, Robert Morris, is quoted at $2 50, while Roscoe Conkling sells for a tenth of that sum, namely, 25 cents. Oakey Hall is worth five cents more. Rufus Choate brings $1, and Victoria Woodhull falls to 50 cents.

It is in the department devoted to literary men that the choicest treasures are to be found. There is for instance the original autograph manuscript of Emerson's "Representative Men" comprised in 790 quarto pages. Bound together, these are priced at $500. Frequent erasures, alterations and corrections occur and, to what must have been the despair of the composing room, Emerson frequently wrote on both sides of his paper. The hand is bold, clear and characteristic of the man. Among the many passages bodily excised is the following:

"There is nothing comparable in literature to Shakespeare's expression, for strength and for delicacy. Men have existed who affirmed that they heard the language of celestial angels and talked with them, but that, when they returned into the natural world, though they preserved the memory of these conversations, they could not translate the things that had been said into human thoughts and words. But Shakespeare is one who having been rapt into some purer state of sensation and existence had learned the secret of a finer diction, and when he returned to this world, retained the fine organ which had been opened above."

Of De Quincey there is a quantity of material consisting of corrected proof-sheets, pages of manuscript and autograph letters. The greater part of these letters are addressed to his publishers and are unsigned. Written in De Quincey's small, fine handwriting, they breathe in every line the nervous, supersensitive nature of the author. Appeals for time to finish copy or correct proofs, for money for one thing and another, without a ray of hope or enjoyment striking through the gloom, form the general tenor of them. For the lot $50 is asked, or nearly half the price of a single letter of Addison dated 1708. A letter from Robert Burns to his friend Robert Cleghorn contains two original songs never published and ends, "Thine in all the sincerity of a brace of honest Port. R. B." It is valued at $85. A letter from James Fenimore Cooper to J. D. P. Ogden is dated 1830, and speaks bitterly of Colonel Webb, Editor of *The Courier and Enquirer*, who "has been this day indicted for another libel against your humble servant," and mentions his intention of suing for libel Colonel Stowe, editor of *The Commercial Advertiser and Spectator* "The libel is contained in the imputation of an attempt to falsify history." Oliver Goldsmith, in a postscript to a letter to his uncle (valued at $200) in which he discusses his tutors at Edinburgh, where he was studying medicine, speaks of a trip to the Highlands. He says: "I hired a horse of about the size of a ram, and he walked away (trot he could not) as pensive as his master." Bret Harte contributes the manuscript of the play "Two Men of Sandy Bar," which nearly ruined Stuart Robson and is contained in two volumes of 125 pages each, priced at $75. Of Hawthorne there is the manuscript of "A London Suburb," one of the sketches in "Our Old Home," which is priced at $90. Two interesting autographs of Oliver Wendell Holmes are those of the "Professor at the Breakfast Table" and the "Autocrat of the Breakfast Table," the first complete and the latter nearly so. The prices of these two treasures are $300 and $325 respectively. Some unpublished rhymes by Keats "To Mrs. Reynolds's Cat" are an oddity. A letter addressed to "Mrs. Reynolds, Mrs. Earle's, Louis Hampton, Sussex," is dated 1817, and signed "Yours truly, John Keats." It is a facetious jumble containing the following: "But let us refresh ourself from this depth of thinking and turn to some innocent locularity, the Bow cannot always be bent nor the Gun always loaded if you ever let it off. . . . . Then you are among Sands Stocks Stones Pebbles Beaches Cliffs Rocks Deeps Shallows Weeds Ships Boats (at a distance) Carrots turnips Sun Moon and Stars and all those sort of things—here am I among Colleges, Halls Staff plenty of Trees think God—plenty of Water think heaven—plenty of Books think the Muses—plenty of Sand, think Sir Walter Raleigh—plenty of Sugars, ditto—plenty of flat Country, think Tellus's rolling pin."

The rhymes are valued at $60, and the letter will cost the buyer $50. Extracts from a letter of Poe's to G. W. Eveleth are interesting. The letter is postmarked March 12, 1845, and is priced at $40. In it he says: "'he scholar and gentleman' referred to is Evert A. Duyckinck." . . . "My suit against *The Mirror* has terminated by a verdict of $225, in my favor." "English . . . ran off to Washington for fear of being criminally prosecuted." "P. S. 'The Valdemar case' was a hoax, of course."

Macaulay writes under date of 1840 (his letter being now worth $15): "And what I hear of the form in which your countrymen show their kindness and esteem for men whose names are at all known, deters me from visiting you. I need not tell you that I mean no national reflection. Perhaps the peculiarity to which I allude is honorable to the American character; but it must cause annoyance to sensitive and fastidious men. Brougham or O'Connell would have liked nothing better. But Cowper would have died or gone mad; Byron would have insulted his adorers, and have been shot or tarred and feathered, and, though I have stronger nerves than Cowper, and, I hope, a better temper than Byron's, I should suffer much pain and give much offense." . . .

The following passage from a letter of Lord Tennyson may be commended to the agitators for international copyright: "I am not in the habit of inserting poems in the English magazines, and why should I in the American? particularly as in this unhappy condition of international copyright the English magazines would immediately pirate anything of mine in yours."

Both Artemus and Artemus Ward are represented, the one by some regimental papers, the other by a characteristic effusion. "Am I a nuisance or a pestilence or a famine, or any kind of a disorder?" Twenty-one curious letters chiefly addressed to Thomas Percy, author of the "Reliques," are included in one lot. They concern Johnson, Goldsmith, Mrs. Thrale, Garrick, Hannah More, Arthur Murphy, dramatist and author of a "Life of Garrick"; Jacob Tonson, the publisher, and others. Mention of all the rare, curious and interesting matter catalogued would stretch this article out to undue limits. It may fairly be said that no more interesting a collection has for long been offered to the public.

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JAMES W. BALDWIN
Will leave every Monday, Wednesday and Friday, at 4 o'clock p.m., from Pier foot of Harrison-st., North River. Landing at Cranston (West Point), Cornwall, New-burg, Marlboro, Milton, Poughkeepsie, and express connecting with Ulster and Delaware and Stony Clove and Catskill Mountain Railroads.

PHILADELPHIA AND READING R. R.
NEW JERSEY CENTRAL DIVISION.
FOOT OF LIBERTY-ST., NORTH RIVER.
TIME TABLE—TAKING EFFECT OCT. 12, 1885.
For PHILADELPHIA and TRENTON, "Round Brook Route" at 4:45, 8:00, 11:15 a.m., 12:00, 4:00, 5:30, 7:30, 12:00 p.m. SUNDAYS 4:00, 6:15 a.m., 12:00 p.m.
Direct connection from Long Branch for Germantown and Central Pennsylvania. Connections for Manayunk, Conshohocken and Norristown.
DRAWING ROOM CARS on all Day Trains and SLEEPING CARS on night trains.
Returning leave PHILADELPHIA, Ninth and Green-sts., 7:30, 9:30, 11:30 a.m., 1:45, 3:45, 5:45, 6:45, 12:00 p.m. SUNDAY, 8:30 a.m., 5:30, 12:00 p.m. Third and Chestnut-sts., 8:00 a.m., 12:30, 4:00, 6:00, 7:00, 11:30 p.m. SUNDAY, 8:15 a.m., 4:30 p.m.
For ATLANTIC CITY, leave PHILADELPHIA and PHILADELPHIA, Penn, 7:15, 8:45 a.m.
For WILLIAMSPORT, SUNBURY, LEWISBURG and SHAMOKIN at 7:45, 9:45 a.m., 8:00, 11:00 p.m.
For READING and HARRISBURG at 4:30, 7:15, 8:45, 11:15 a.m., 1:00, 3:00, 4:00, 5:30, 6:45, 12:00 p.m. Sundays, 5:30, 7:00, 9:30 p.m.
For SCRANTON at 7:45, 8:45 a.m., 5:15 p.m.
For WILKESBARRE at 7:45, 8:45 a.m., 5:15 p.m. Sundays, 7:00, 11:30, 8:45, 9:45 p.m. Sundays at 5:30 p.m.
For DUNELLEN at 7:45 a.m., 3:45 p.m.
For TAMAQUA at 7:45, 8:45 a.m., 1:00, 3:45, 4:00, 12:00 a.m. Sundays, 12:00 p.m.
For BETHLEHEM, ALLENTOWN and MAUCH CHUNK at 4:30, 7:45, 8:45 a.m., 1:00, 1:30, 3:45, 5:45 p.m. Sunday at 5:30 p.m.
For EASTON at 4:00, 7:00, 8:45 a.m., 1:00, 1:30, 3:45, 4:00, 4:30, 7:00, 9:30 p.m. Sundays, 4:00 a.m., 5:30 p.m.
For SOMERVILLE at 4:00, 6:00, 7:00, 7:45, 10:30, 11:15 a.m., 1:00, 1:30, 2:30, 3:45, 4:00, 5:00, 5:45, 6:00, 6:30, 7:00, 7:45, 10:30 p.m. Sundays, 4:30, 9:45 a.m., 1:30, 5:30, 9:30 p.m.
For PLAINFIELD, 4:00, 6:00, 7:00, 7:45, 8:45, 9:30, 11:30, 11:45 a.m., 1:00, 1:30, 2:30, 3:30, 3:45, 4:30, 5:00, 5:15, 5:30, 6:45, 6:00, 7:00, 7:30, 11:30 p.m. Sundays, 4:30, 8:45 a.m., 12:00 m., 1:30, 4:00, 5:30, 7:00, 9:30, 12:00 p.m.
For ELIZABETH at 4:00, 5:45, 8:15, 11:00 a.m., 1:00, 3:00, 4:00, 5:30, 7:00, 7:30, 11:30 p.m. Sundays, 4:15 a.m., 4:00, 9:30 p.m.
For LONG BRANCH, OCEAN GROVE, &c., (All rail) 8:45, 9:15, 11:00 a.m., 1:00, 4:00, 4:45, 5:00 p.m. SUNDAYS (except Ocean Grove) at 4:00, 8:45 a.m.
For FREEHOLD, 8:45, 11:00 a.m., 4:00, 5:00, 6:00 p.m.
For LAKEWOOD, TOMS RIVER and BARNEGAT at 4:00, 5:00 p.m.
For ATLANTIC CITY, VINELAND and BRIDGETON at 4:00 a.m., 1:00 p.m.
NEW-JERSEY SOUTHERN DIVISION.
From Pier No. 8, North River, via Sandy Hook.
For HIGHLANDS, SEABRIGHT, LONG BRANCH, BANGS'S, TOMS RIVER and BARNEGAT, 8:45 p.m.
Tickets can be procured at foot of Liberty-st., Pier No. 8, North River; 121, 201, 261, 287, 425, 944, 1140 and 1128 Broadway; 959, 757 and 740 Broadway, 1 Irving-place; 10, 12, 14 and 143 Greenwich-st.; 106, 706 East 125th-st., 1355a, 2200 Bowery, 1 Union-square, and Principal Hotels in New York City. In Brooklyn at No. 4 Court-st., 107 Broadway, 858, 980 Fulton-st.; 216, 379 Manhattan-ave. In Hoboken, 254 Washington-st., N. Y. Transfer Company will call for and check baggage from hotels or residence to destination.
J. E. WOOTTEN, General Manager. C. G. HANCOCK, Gen. Pass. and Ticket Agt.
H. P. BALDWIN, G. E. P. Agt., 110 Liberty-st., N. Y.

HARLEM RIVER BRANCH.
NEW YORK, NEW-HAVEN AND HARTFORD R. R.
Trains leave Harlem River Station, corner 132d-st. and Lincoln-ave., near Third Avenue Bridge across Harlem River (reached by Third Avenue Elevated Railroad) daily except Sundays at 6:45, 7:0, 8:10, 10, 11:55 a.m., 2:10, 3:40, 4:40, 5:40, 6:40 and 8 p.m. for Port Morris, Cenova (Oak Point), Hunts Point, West Farms, Van Nest, West Chester, Thompson's, Bay Chester (Pelham Bay), Bartow (City island), Pelham Manor and New-Rochelle, connecting at New-Rochelle with trains for all points on the main line of the New-York, New-Haven and Hartford Railroad, Shore Line and Air-Line Divisions; New-Canaan, Middletown, New-Britain and Suffield Branches; and Boston and all points East.
Midnight train for New-Rochelle and all intermediate stations at 12:10 a.m. daily, except Mondays.
Sunday trains for New-Rochelle and all intermediate stations at 12 noon and 9:30 p.m., the latter train connecting at New-Rochelle with way trains to Grand Central Depot and Stamford.

LEHIGH VALLEY RAILROAD.—Passenger trains leave depot foot of Cortlandt and Desbrosses-sts., at 8 a.m., 1, 3:30 and 7 p.m. for Easton, Bethlehem, Allentown, Reading, Mauch Chunk, Glen Summit, Wilkesbarre, Towanda, Waverly, Ithaca, Geneva, Lyons, Buffalo and the West. Pullman through coaches run daily. Local trains at 7 a.m. and 5:40 p.m. for Easton, Bethlehem and Copley.
Trains leaving at 8 a.m., 1 and 3:40 p.m. connect for all points in Mahanoy and Hazleton coal regions. Sunday train leaves for Mauch Chunk and Hazleton, 9 a.m.
General Eastern Office, No. 226 Broadway.
E. B. BYINGTON, G. P. A.

POPULAR SHORE LINE for BOSTON and the EAST.—All rail from Grand Central Depot. Three express trains daily (Sundays excepted) to Boston—at 8 a.m., 2 p.m. (parlor cars attached) and 11 p.m. (with palace sleeping cars). Sundays at 11 p.m. (with palace sleeping cars).
F. W. POPPLE, Agent.

WICKFORD ROUTE TO NEWPORT, R. I.
Leave Grand Central Depot as follows:
A—8 a.m., arriving in Newport at 2:35 p.m.
B—2 p.m., arriving in Newport at 7:50 p.m.
(Drawing room cars attached to both trains.)
THEODORE WARREN, Supt.

ALL FARES REDUCED VIA STONINGTON LINE. INSIDE ROUTE.
To Providence, $2 25; to Boston, $3; first class. Steamers leave from new pier 36, North River, one block above Canal-st., at 5:00 p.m. daily, except Sunday, a new train with parlor cars (reclining chairs) between steamer's landing and Boston without change.
F. W. POPPLE, General Passenger Agent.

Steamboats and Railroads.

FOR NEW-HAVEN.—Steamers leave Peck Slip at 3 p.m. and 11 p.m. (Sundays excepted). 11 p.m. steamer arrives in time for early trains North and East. Excursion to New-Haven and return, $1 50.

NORTHERN RAILROAD OF NEW-JERSEY
Trains leave from Chambers-st. Depot for Englewood, Closter, Tenafly and Nyack 7, 8:30, 10 a.m., 1, 3:20, 4, 4:50, 5:40, 6:40, 8:30 p.m., 12 midnight. Sundays 7, 9 a.m. and 7:15 p.m.
Nanuet, Spring Valley and Monsey 7, 10 a.m., 4:50 p