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SUNDAY, - - July 26, 1891.

REVENGE DOESN'T BRING HAPPINESS.

A few years ago a New York widow, forty years old with a fortune of \$75,000, met Mr. SAM. W. LEWIS at a sea-side resort, and married him. He had nothing and immediately after marriage began to get money from his wife to invest in Pullman car stock. When she found that LEWIS had got all her money and squandered it and never purchased any stock; and that, now that her money was gone, was preparing to desert her, she had all the rage of a woman scorned. Detectives were employed and LEWIS was chased through New England and captured. He was tried and convicted, and sentenced to imprisonment.

The widow's revenge was complete, and if revenge brings happiness she would have been a happy woman. But, as the sentence was pronounced "the tears rained down her care-worn cheeks."

Revenge is sweet until it is obtained, and then it's as bitter as wormwood and gall. The man deserved all the punishment he got, but the woman finds in her revenge a sorrow that will go with her to the grave. The revenge she has obtained will not lighten but add to the weight she has to carry.

**"ACCORDING TO ST. JOHN."**

The above is the title of Mrs. AMELIE RIVES CHANDLER's new story, the first installment of which appeared in the current number of the Cosmopolitan. It is beautifully illustrated by KATE H. GREATORIX and has a frontispiece which shows a lovely picture of the fair author. This is the first product from Mrs. CHANDLER's pen since her marriage. The opening chapters do not indicate that the story has the intense interest or thrilling plot which characterized some of her earlier stories. Were it not for the fact that even the stories of her young womanhood, written in staid old Virginia, were open to the same objection, we would say that "According to St. John" is decidedly after the French style. She has always marred the work of her genius—for she is the brightest star in the literary firmament of to-day—by her apparent love of portraying unlawful scenes, and her French-like admiration of illicit love.

This latest story has as its text: "Greater love hath no man than this, that a man lay down his life for his friends.—John xv-13.

With this text, from the gospel of the disciple whom Jesus loved, she writes a weird and highly-wrought story in which her heroine is made to fall in love with the husband of another woman. The plot of the story, as developed in the first installment, is substantially that JEAN CARTER, a Virginia young woman who inherited \$10,000, the violin which had belonged to her father, and a negress named Venus, left home to avoid the troubles of litigation and squabbling and took rooms at Maison Roget to study music with the purpose to return to America as a member of some distinguished concert troupe when she had become an accomplished violinist. Maison Roget was chiefly patronized by Americans and was kept by Madame Vamousin, who had been a great cook and had married a young husband. Her "fads" were charming gowns and the like. On the sixth floor above JEAN liked a married couple, ADRIAN FARRANCE (a painter) and his wife. He was 32, "well formed, of an olive darkness, and having singular black-gray eyes streaked with brown and overhung by broad, handsome eyebrows, beginning and ending abruptly. \* \* \* With the mingling of the antique and modern, he resembled a painting begun by VELASQUEZ and finished by DOGNAN-BOUNERET. Mrs. FARRANCE was extravagantly blonde, with a tall figure curving forward"—in a word beautiful, though Mrs. CHANDLER's pen picture is explicit in pencilling her points of beauty. JEAN was intimate with Mrs. FARRANCE and helped to amuse the baby when she had come back from her music lesson. She saw little of Mr. FARRANCE and when she did she was silent and tongue tied. One night, Mrs. FARRANCE, who had been an actress, consented to dress up as Parthenia so JEAN could see how she looked on the stage. When she came forward "JEAN could not keep back a cry she was so beautiful." She told JEAN that she was passionately fond of the stage and often begged her husband (he had also been an actor) to return to it.

At this juncture Mr. FARRANCE came in and his wife, arrayed as Parthenia, fell upon his neck beseeching him "Adrian, O, my Adrian, take me back to the dear old life." She grew faint—he raised her up, and kissed her passionately—only as AMELIE RIVES can make lovers kiss. JEAN sat by un-

noticed caring for the baby. She was indignant that no notice was taken of her. She hated TARRANCE, and when she left the room after most insane reveries, she wept.

It falls out that she discovers that she loves Mr. TARRANCE, and did not know it until she saw him kiss his wife with such rapturous joy. She is ashamed of it and feels that she has committed a terrible sin. She rushes out in the street and hastens to a church, and there prays for death. But the grim monster does not heed the uttered prayers of passionate love. A poor woman with her child comes into the holy place. JEAN gives her help, and the light of gratitude gleams in the woman's eyes and convinces JEAN that she has something to live for. She goes home, and determines to unbosom herself to Mrs. FARRANCE. It is a terrible ordeal. She hides her face, and tells her "I love your husband," and expects Mrs. FARRANCE to hate her and repulse her. On the contrary, that much-loved wife (who is ill) directs JEAN to go and open a drawer and bring her a little flat olive-wood box. In the box, which Mrs. FARRANCE kisses, is a yellow photograph, two letters, and what looked like an artificial orange flower. The picture is pronounced beautiful, and Mrs. FARRANCE confesses it is the picture of the only man she ever truly loved.

Thus ends the first installment. The word-painting is beautiful, but not equal to that in some of the other stories, and there is more art in her style. But the story, bright as it unquestionably is, cannot be called either healthy or inspiring. It gloats on forbidden love and makes a beautiful Virginia girl, her heroine, beside herself for love of another man's wife. Bad as that is, it is not the worst feature of the story for it seeks to make it appear that this love is not a sin, but a virtue. And worst of all, she says that this sort of unlawful love is "according to St. John." The apostle taught no such doctrine, but to the contrary. Mrs. CHANDLER has no right to use the scripture in any such way, and bad as are the morals this story teaches, she verges upon profanation of God's word to employ a scriptural text to justify a young girl's loving another man's wife, and to leave the impression that there is no blackness of sin in the heart of a wife and mother who, during years of married life has carried an image in her heart other than that of her husband and the father of her child.

And not only is the story amenable to criticism upon these grounds, but also upon the ground that great injustice is done to womankind. There are few maidens who languish because their heart longs for the husband of another woman, and no true wife can linger fondly over the faded image of a lover and confess that she has never loved her husband. Such pictures do rank injustice to the sex.

The suspension of the Saturday Globe, which was an earnest advocate Mr. CLEVELAND's renomination, is printed in big head lines by the papers opposing Mr. CLEVELAND, and they act as if its suspension was indicative of Mr. CLEVELAND's weakness. The paper was not started by the ex-President or any of his bosom friends. He had no money in it, and because there was no opening for the Globe, it failed. Its success or its failure would not indicate in the least Mr. CLEVELAND's chances for the nomination.

**CHILDREN BEGGARS.**

We publish to-day a communication from Mr. JNO. T. PULLEN upon the subject of "Children Beggars." MR. PULLEN is the most liberal man in Raleigh and his efforts to help the poor in personal service and money are untiring. His going in and out among them, and carrying the blessings of Christian cheer and food and wood, have already brought him the gratitude of all humane people, and will give him an eternal weight in glory.

His words are the faithful words of a friend; in the interest of the deserving poor; and are prompted by a desire to save the girls from ruin.

**DEMOCRACY OF THE RIGHT SORT.**

The Enquirer, Evening Post, of Columbus, and the Evening Bee, of Toledo, Ohio, the Democratic papers that opposed Governor Campbell's nomination, have all come gracefully to his support and announce that they will give their undivided efforts in behalf of the ticket. That's the stuff. They didn't think CAMPBELL the strongest man and said so earnestly. But when the wisdom of the party expressed itself as believing him the best and strongest leader, these editors patriotically come to his support.

INTEREST is added to the campaign in Ohio by the report that SHERMAN, FOSTER and FORAKER are all candidates for the Senate. This means a lively time. Whenever Fire-alarm FORAKER rings the bell, there is fighting ahead, and strange as it may seem the young and aggressive Ohio Republicans follow FORAKER's leadership.

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**NOTICE.—LAND SALE.**—I will sell at public out-cry on Wednesday, the 12th day of August, next, on the premises, about 400 acres of land in Orange county, on Eno River, formerly known as Dickson Mills, three miles from University Station.  
 Terms:—One-half cash, balance purchase money on twelve months time; note bearing interest of 8 per cent. required. Title reserved till the entire amount is paid.  
 The above land will be sold in two tracts of about 200 acres each, highly improved, good building thereon and cold spring water. Well timbered. Sale 12 o'clock m. This June 29, 1891.  
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