

**LITTLE PHIL'S BATTLE NEARLY OVER.**  
His Failure to Rally from the Attack  
of Heart Failure  
Causes the Belief that the End is  
Rapidly Approaching.  
Weakened and Deprived of Rest by

ration with marked decided congestion of the lungs. The difficulty in breathing has weakened him and prevented him from securing much needed rest. Heretofore there has been improvement after an attack of heart failure, but now the patient does not seem able to rally.

**Tidings from the Sick Room.**

WASHINGTON, June 8.—Drs. Lincoln and Pepper came out of General Sheridan's residence at 4.30 this morning and immediately left for their homes.

The former said that the patient was better and the congestion of the lungs was somewhat lessened. A few minutes afterward the following bulletin was issued:

At 11 o'clock the general was resting easily with no especial change in his physical condition. His mind was perfectly clear this morning. He asked his brother several questions about the political news of yesterday and made one or two characteristic comments on the information given.

not recognize the members of his family or his physicians, and refused to take any medication. At 5 o'clock this morning his mind cleared and he readily took peptonized milk. Medicine was given hypodermically. Each of the attacks which he has had lately has left him much weaker than the previous one. His pulse has been but partial and unsatisfactory and altogether the case is a most desperate one. From information received from high sources it is thought that the patient will pull off.

WASHINGTON, June 5.—8.30 p. m. The afternoon was quiet. General Sheridan's pulse was 108; respiration, 35; temperature, normal. His mind was perfectly clear and during the day he has shown great interest in current news.

WASHINGTON, June 6.—12.10 a. m. Gen.

medicinal report and this has made him restless and nervous. His pulse is rather quicker. His respiration is rather more frequent within the last two hours, and he takes nourishment with regularity and relishes it.

**Sheridan's Mother Ill.**

CHICAGO, June 8.—A dispatch from Somerset, O., says Mrs. John Sheridan, the mother of Gen. Phil Sheridan, who has been ill for some time, had another relapse Thursday afternoon and is in a critical condition. Doctors fear she cannot live. The serious illness of her son Phil has not been made known to her.

---

**SPOOKS THEREIN.**

---

Two miles west of Brunswick village, on the old Portland stage road, stands a story-and-a-half house, which has been known for the last forty years as the "haunted house." Many strange and weird tales have been told by the occupants of this house. It has had many occupants, none residing in it but only for a short season, finding it too much disturbed by noisy and invisible spirits. Reliable persons who have attempted to make it their abode, say that their principal trouble has been from the extinguishment of their lights in the evening. While the family would be seated around the light stand, sew-

be sudden and often extinguished, leaving them in total darkness, while the doors and windows were all closed, leaving no opportunity for any fresh air to enter. On other times strange noises have been heard during the night. One of the occupants, a reliable man, says one evening, while himself was working in the garden, he was in the front room, reading, an unusual sound came from an adjoining room, sounding as though a sheet iron stove had been rolled down the main stairs; at the same time the lights in the front room went out, and he was obliged to get up and examine the fuses, but finding the lamps and visiting the room they found no appearance of anything disturbed. On another occasion, the older children being at school, the mother, who is a widow, lady of the house took her youngest child, and after looking up the street the house proceeded to the table to gather straw.

stopped and looked at him a few minutes, so that she could describe his appearance, clearly, and, supposing it might be some man who might be of use to her, she unlocked the door and entered the house but found no one present, and all the doors and windows fastened as she had left them. On the next day, a casual passerby, who occupied a man who was cultivating a field in the neighborhood, the day being hot, thought he would enter the house to parake of his gun which he had brought from some one at his dinner party. While he was sitting at dinner in a front room he heard heavy footsteps enter the front door and ascend the stairs, and heard several steps in the chambers which he had finished, and he had proceeded up stairs, supposing some tramp might have entered the house but found the chambers empty and no one present. On

similar stairs descending the stairs but saw only one and it was positive no one could have gotten to the spot where the body lay before he was there and he found no one in the chambers above. Many other strange stories have been related by the occupants of this building which cannot be reasonably explained. It is not unusual that any foul crime was committed in the house and only one death ever occurred within its walls—that of a young lady who died of a heart attack. There are many who exist strong suspicions that a peddler of jewelry and fancy goods by the name of Gilbert Gilman, hailing from the Hampshire county, Massachusetts vicinity some 25 years since. Gilman at that time occasionally visited this place on his peddling tours and was known to have been one night at the building and was seen to enter the room of murder was heard by the neighbors. Al-

of jewelry, and a large number of black and white cats were found in the adjoining woods. These mysterious freaks are not continuous, but will cease for two or three months and all will be quiet about the premises, when they will again appear, lasting for a few weeks. Several persons when the house was unoccupied, have tarried there during the night for the purpose of interviewing the ghosts, but they did not find them in a communicative mood.

**STATE POLITICS.**

**KENNEBUNK FOR CLEAVES.**

The Kennebunk Republicans have elected the following delegates, all for Cleaves: E. E. Bourne, E. F. Mitchell, A. E. Haley, Alphonso J. Bean, Charles K. Smith, James B. Stevens and William E. Tonne. The

**HILLIPS' DELEGATION.**  
The Phillips delegates are: J. E. Thompson, Levi F. Hoyt, N. W. Hinkley and H. P. Dill. Three are for Cleaves and one for Burleigh.

**The Doughnut Kettle Blew Up.**  
[Eastport Sentinel.]  
A singular accident took place last Saturday at R. H. Daggett's boarding house, and a narrow escape was had from severe injury by the explosion of a kettle used to fry doughnuts. A new style of kettle called the "royal flint," was in use for the first time and contained about a gallon of boiling lard. When the first batch of doughnuts was dropped into the fat, the kettle burst with a loud report, scattering its contents in all directions.

into a hundred pieces, and the top of the stove badly shattered. Mrs. Daggett received painful injuries on her arm and neck from the scalding fat. It is thought these "royal" kettles may have a place and use in Anarchist Russia, but they are clearly out of place in this country and there will be no further demand for them about here.



# THE PRESS.

SATURDAY MORNING, JUNE 9.

We do not read anonymous letters and communications. The name and address of the writer in all cases indispensable, not necessarily for publication but as a guarantee of good faith. We cannot undertake to return or preserve communications that are not used.

## REPUBLICAN STATE CONVENTION.

A Republican State Convention will be held in **CITY HALL,** Portland, Tuesday, June 12, 1888, at 10 o'clock, A. M.

For the purpose of nominating a candidate for Governor, to be supported at the general election, and transacting any other business that may properly come before it.

The basis of representation will be as follows: Each city, town and plantation will be entitled to one delegate, and for each seventy-five voters cast for the Republican candidate for Governor in 1884 an additional delegate; and for a fraction of forty voters in excess of seventy-five voters, a further additional delegate. Delegates to be elected by each city, town or plantation, can only be filled by residents of the county in which the vacancy exists.

The State committee will be in session in the reception room of the hall at 9 o'clock on the morning of the convention for the purpose of receiving the credentials of delegates.

All electors of Maine, without regard to past political differences, who believe in protecting the industries of this State and its agricultural products; who believe in protecting the laborer and the wage-earner in every right; who believe "in choosing a policy which will bring hope and courage into the life of the people, who give safety to capital and protect its interests, who secure political power to every citizen, comfort and culture to every home; giving free popular education to the people; in favor of free suffrage and an efficient administration of public affairs; who are faithful to the principles of justice and who hold all judgments necessary for the encouragement of American ship building, are cordially invited to unite with the Republican in the selection of delegates to this convention.

For order Republican State Committee, WILLIS H. WING, Secretary.

The red bandanna makes a covert bid for the Anarchist vote.

The red bandanna idea pleases the boys; but how will it take with the silk stockings who rule the party from the gilded parlors of the Whitney mansion? A red bandanna will have as bad an effect as cowhide boots on the dudes of the great "people's party."

One of the correspondents of the Boston Herald writes from St. Louis that the status of Cleveland in the convention held Thursday "still were the green chapel of Bacchus." This delicate reference to the other Kentucky product was perhaps what Lord Waterman in good humor after the tariff straddle.

Occasionally the new labor party is heard from in some Maine towns where delegates are chosen to attend the State convention at Waterville, June 12th, but the movement has hardly been important enough to secure a right to the unimportant title of Fourth Party. The laboring men of Maine were never better off than now, and they know it well enough not to trouble themselves with the tremendous job of nursing a new political party.

Our esteemed Penobscot contemporary still persists in suppressing the letters of the Hon. J. W. Waterman, the Hon. William Rogers, the Hon. E. H. Banks and the Hon. J. W. Fairbanks and at the same time continues to insist that it is carrying on its campaign for Mr. Burleigh, with distinguished fairness. Too having dismissed Gov. Marble from the canvass at the very start in a most cavalier sort of way it now prates about its uniform courtesy to all the candidates.

George Alfred Townsend, who seems to have gone to the Democratic convention and kept his head at the same time, gives this circumstantial account of the scene when the platform was reported to the convention:

An immense audience for the third day was in the hall, with many of the delegates. Henry Waterman came forward in a black coat, gray trousers, and a black hat, and received with applause. Texas proposed three resolutions, the first of which was that the man gave two dollars, fifty cents and the report was unanimous and set down.

Perhaps the news from Oregon had weakened their faith in the potency of the secret reform that Cleveland has been dispensing under the brand of the Star-Eyed Goddess.

It appears that the antics of the national Democracy on the tariff question are to be mimicked on a smaller scale by the party here in Maine. The Hon. J. B. Bass declares at St. Louis that it is not to be expected that trade, because there is a tariff, can be any such thing in this country; while the Hon. Charles E. Allen, candidate for Congress in the Second District, has been dispensing with the assurance that in a little while free-trade will be realized if the Democrats have their way. It is obvious that one of these gentlemen is to be nominated to carry out the other the Henry Waterman of Maine; but like the two worthies in the national field they can waive principles and go in for the red bandanna ticket.

The valiant Captain Scott has pulled down his broad pennant, and the admirals of the Canadian cruiser fleet. Lieutenant Gordon takes his place with the Acadia for his flag. No instructions have yet been issued from Ottawa to the fleet, although the order-in-council has been issued some time ago. From present appearances the cruisers may have been ordered to do with modesty in operation before it was conjured up by the fertile brains of the British commissioners. The Yankee fishermen have shown an astuteness in taking advantage of it that may have been obvious to the Canadians in their plan to make the trade a tribute from every American fisherman that was ordinary commercial privileges in Dominion ports.

The Hangor Whig has evolved a new argument for the nomination of Mr. Burleigh. It says the Democrats don't want him. The Democrats of Maine are not a very shrewd lot, but their opinion is entitled to some respect. If they don't want Mr. Burleigh, nominated that is to a certain extent a reason why the Republicans should want to nominate him. But we can't agree with the Whig that the Democrats don't want him. The Portland Argus, good Democratic authority, has been booming him from the start. Indeed one of its "booms" was transferred to the editorial columns of the Whig. Mr. Burleigh the letter of the law is much he helped nominate delegates to the State convention in his interest. As for the Boston Globe, its Augusta correspondence has been obvious in the interest of Mr. Burleigh for weeks past. We admit, however, that it is the ties of blood rather than any political interest in Mr. Burleigh's candidacy that has controlled the course of the correspondence. A delegate from a town in York county writes the Press that he finds all the Democrats enthusiastic for Mr. Burleigh.

The Democratic Platform. The only plank of the Democratic platform which will attract any attention are those relating to the tariff and civil service reform. The rest are either platitudes or unbecome. As to the tariff plank, it is to be said that the convention might have declared in favor of free trade much more briefly and clearly. A re-affirmation of the tariff plank of 1880, which was a clear declaration in favor of a tariff for revenue only, would have made the case much clearer than does the circumlocution which the convention indulged in, provided the convention desired to leave no doubt of its attitude on this question. But the tariff was the matter on which the delegates seemed reluctant to obey the dictates of Grover Cleveland, and the muddled declaration on that subject was probably the outcome of an attempt to act independently of the convention before the convention by an imperative order from the White House. The straddlers appear to have had a majority of the committee on resolutions, and it was their desire to restrain the resolution of 1884, which might mean anything or nothing or everything according to the predisposition of its interpreter. It was the desire of the committee that the campaign should proceed on

the same line as that of four years ago, that the party should, as far as the platform was concerned, be in a position to support protection in one part of the country and free trade in the other. Up to a certain point the straddlers were successful. They beat the free traders and got the resolution of 1884 reaffirmed. But subsequently they were compelled to virtually surrender their victory by consenting that this resolution should be interpreted in accordance with the principles laid down in Cleveland's last message to Congress. This was practically committing the party to a free trade policy. Who was responsible for it? Not primarily the committee on resolutions for they had voted in favor of the 1884 straddle. If the committee could be made up upon the witness stand undoubtedly they would have testified that it was an order from the White House that compelled the change and forced the convention to take a definite stand on the tariff question. It is not probable however that the party would have succeeded in deceiving the public this year, had it had its own way. The people pay little attention to platforms, but judge a party largely by its candidates and the general drift of its policy. As it is, however, the platform and candidate are in accord. Both stand for free trade and that policy the Democrats will have to defend on the stump not in one part of the country only but in all parts. They are entirely cut off from the monkeying on the tariff which they indulged in four years ago.

As regards the civil service reform resolution, that bears evidence of being the convention's own unaided work. Cleveland probably found himself unequal to the task of formulating a resolution on that subject which should be consistent with words and acts which had been utterly inconsistent with each other. He wisely left the work to the straddlers, who were not so free as he. A party that had reconciled greenbackism and hard money doctrines in its platform of 1876, and four years later had woven together the trade and protection, he probably thought would be equal to the task of reconciling the civil service reform of his words with the civil service reform of his anticipations we cannot say. But much is certain, namely, that the convention in declaring that an honest civil service reform has been inaugurated under Cleveland and that the straddlers have been exposed in the official declaration of any party. If there is any one thing that the civil service reform of Cleveland's administration has been distinguished for it is its dishonesty and hypocritical pretense.

## CURRENT COMMENT.

BEFORE YOU DEMOCRATS CRY HORRORS! (New York Press.)

Just wait and see how much the red bandanna will make the following bluffs of Indiana.

A MISTAKE TO BE AVOIDED. (Cape Elizabeth Sentinel.)

We believe that the Republican party of Maine, which assembled in Portland next Tuesday, will not make the mistake to nominate Mr. Burleigh for Governor. Without raising any question as to that gentleman's fitness for the office, there are thousands of voters in Maine, that do believe it will be mixing the finances of the State in politics. The constitution says that the Legislative, Executive and Judicial departments of the State shall be separate and distinct, and that no person belonging to one of these departments shall exercise any of the powers properly belonging to either of the others, except in the cases expressly directed or permitted. And if so, or no, the reason is as strong as to let a man serve his time in one office and have his name on the ticket in another, and passed upon, before electing him to an office, that his own provisions he served his time in the first named office, have the examination of his uniform courtesy to all the candidates.

## CONCERNING BOOKS.

BY E. CAZAYEA.

Monieur Mott. By Grace King. The literary debut of Miss Grace King is the most brilliant, in performance and in promise, which has yet been made in the department of American fiction. At a single step—and by such a step the true goddess is known—Miss King enters into line with the foremost novelists, domestic and foreign, of the present day. Her art, powerful, delicate and impassioned, is essentially French, and does not attempt to disguise its disposition. She has apparently developed her talent by study of the best French school of fiction; and has imbibed the perfume and honey without the poison of the literature in which the verb *reconter* is most at home. The result is a style of blended impressionism and realism, flexible, sympathetic and picturesque. Miss King is equally competent to paint, with patient touch upon touch, the delicate iridescence of a dream; or rather, rather, the half cynical, half coquettish disillusion of a woman of the world; or with rapid and superbly governed dramatic force, to portray the wilder passions of the Creole or African natives. Her artistic instinct is never at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascertained and detailed, or whether a pause in the narrative will be its most perfect eloquence. The nucleus from which the thread of the story unfolds itself, is the supposed benefaction of Monsieur Mott toward the little heroine, Marie Modeste; and although the mystery is solved in the first of the four sketches which compose the romance, its influences naturally and logically, all the ensuing action. Neither has Miss King any of the faults of the French school, in its narrative, the criticism one in a while suggests itself that Miss King is tempted to employ too many and too long words—but even this slight stylistic inaccuracy is the result of the immediate perception that these repeated strokes of adjective or adverb succeed in giving precisely the effect which the artist has desired, that as word at fault in deciding whether a situation shall be thoroughly ascert







