

LITERATURE.

REVIEW OF NEW BOOKS.

We are reminded that Christmas time is near at hand by the holiday appearance of the books that are laid on our table. The various publishing houses are rivaling each other in the elegance and attractiveness, both as regards the inside and outside, of the volumes which they issue; and the tastes of all classes of readers, adult and juvenile, rich and poor, are consulted. Indeed, the only difficulty with book buyers would seem to be to choose from the immense variety offered; but where there is so much that is really good in the way of literature, it would be strange if appropriate and acceptable gifts for the holiday season could not be selected.

From D. Ashmead we have received a number of the publications of D. Appleton & Co. "Appleton's Juvenile Annual for 1869" is filled with short sketches and stories, amusing as well as instructive. Natural history, of birds, beasts, and fishes, historical incidents, legends, and comic sketches, make a miscellany of great variety. The book is printed on fine paper, is nicely illustrated, and is bound in handsome style. The fourth volume of the Library Edition of Charles Dickens' works contains "Our Mutual Friend," "Little Dorrit," and Reprinted Pieces. This edition is printed on good paper, with clear, legible type, the binding embellished with characteristic medallions, decidedly ornamental, and at the low price of \$1.75 per volume, it ought to be one of the most popular editions of Dickens' works issued.

"Japhet in Search of a Father" and the "King's Own" are a couple of Messrs. Appleton's half-dollar edition of Marryatt's works. It is not necessary to say anything in commendation of Captain Marryatt; his sea stories are always entertaining, and they have a genuine salt-water flavor that makes them doubly attractive. Cheaper still is the twenty-five cent edition of the "Waverley Novels," also in course of publication by the Appletons. "Redgauntlet," which we have received from D. Ashmead, is clearly printed, in double columns, on thin but strong paper, and the type is not so small as to endanger the eyes of ordinary readers.

"Home Stories," by Mrs. Alice B. Haven ("Cousin Alice"), is a collection of short sketches which have been collected and published in book form, with permission of Mr. L. A. Godey, in compliance with a wish expressed by Mrs. Haven's children. The contents of the volume are "Spring Winds," "Carriage Friends," "Miss Bremer's Visit to Cooper's Landing," "Only a Family Party," "The Parished House," "The Ordeal; or, the Spring and Midsummer of a Life," "Single Lessons, Five Dollars," the last story written by Mrs. Haven, and "Conscience—the Evil and the Good." The admirers of Mrs. Haven will be glad to have this little volume. The sketches are characterized by the purity and freshness of style that so much contributed to her popularity.

From D. Ashmead we have also received "The Christmas Font," by Mrs. Mary J. Holmes, and "The Wickedest Woman in New York," by C. H. Webb, published by G. W. Carleton. The last named is a satire on fashionable frivolities, and it contains a number of amusing hits, which, however, do not claim any remarkable merit on the score of originality.

From Turner Brothers & Co., No. 808 Chesnut street, we have received the "Narrative of a Voyage Round the World, Planned by Four Adventurers," translated from the French by Miss J. M. Luyster, with forty-eight illustrations by Lorenzo Frolich, and "Happy Thoughts," by F. C. Barnard. The plans of the four adventurers—of whom Miss Lilly, aged seven, was the chief, and the self-appointed admiral of the expedition—were not carried out on the grand scale proposed at the outset. The voyagers, if they only travelled a short distance on their contemplated voyage around the world, went far enough to find a number of things they never knew before, and to meet with a number of quite surprising adventures. The artist has given pictures of the voyagers in all the most interesting stages of the expedition; and between the story and the illustrations we doubt not that Miss Lilly's voyage, undertaken in company with Masters Paul and Toto, her two cousins, and little Peter, will prove vastly entertaining to juvenile readers. The book is handsomely printed and bound. "Happy Thoughts," which is announced as the first of the "Handy Volume" series of amusing and instructive literature which Messrs. Roberts Brothers propose to issue, is unique. The most extravagant conceits are jumbled together in the most extravagant manner, just as the "happy thoughts" happened to strike the writer; and the consequence is a volume quaint and curious, which must be read to be appreciated, and which is to a certain extent beyond the reach of criticism. Mr. Barnard's humor is genuine, and of his "happy thoughts," not the least happy was the thought of stringing them together and publishing them for the benefit of the public.

From T. B. Peterson & Brothers we have received "Fallen Pride," one of Mrs. E. D. R. N. Southworth's highly wrought stories. The same house sends us "Down the River," the last of the "Starry Flag" series by Oliver Optic. This is the personal narrative of Brick Bradford, who, with his deformed sister, made an eventful voyage down the Wisconsin and Mississippi rivers to New Orleans. "Rosamond Dayton," by Mrs. H. C. Gardner, is a story in which the author attempts to show that accountable human beings have no right to live only for themselves, and to inspire the hearts of her young readers with unselfish purposes and a desire for active usefulness.

"The Mimic Stage," by George M. Baker, is a series of dramas, comedies, burlesques, and farces adapted for public exhibitions and private theatricals. The three last-named books are published by Lee & Shepard, Boston.

They are well printed, neatly bound, and copiously illustrated.

From the Presbyterian Publication Committee, No. 1334 Chestnut street, we have received the "Amy Hall Books," six new publications, titled as follows: "Fannie's Rule," "Amy Hall," "Three Cents," "Daisy, Delafield," "Miss Clara's Party," and "Carrie's Peaches." Also, "The China Cup" and "The Chinaman in California." These books are suitable for Sunday School libraries or presents to children whose parents desire to place in their hands moral and instructive reading.

From J. P. Skelly & Co., No. 21 S. Seventh street, we have received "Elesnor's Lessons," by Mrs. Sarah G. Connell, and "Lily's Looking-glass," by Mrs. E. E. Boyd, a couple of stories for juvenile readers, in which religious principles are inculcated. Messrs. Skelly & Co. make a specialty of this class of works, and they issue them in attractive style.

"Zell's Popular Encyclopedia and Universal Dictionary," the second weekly number of which has been sent to us, ought to be extremely popular. It will contain a vast amount of information, and the low price of ten cents a number places it within the means of everybody. Published by T. Ellwood Zell, Nos. 17 and 19 S. Sixth street.

The Young Folks' News is the title of a new weekly paper, the publication of which has been commenced by Alfred Martien, No. 21 S. Seventh street. It is filled with stories, sketches, and pictures that will please the young folks. During December two holiday numbers will be issued, with characteristic illustrations. Price two cents a number, or one dollar a year.

ROSSINI.

Rossini has died, full of years and honors. He had lived out his artistic life, or at any rate his period of productivity, long since. Many stories are current as to his reasons for virtually ceasing to labor for the world's entertainment and his own glory before he had reached the age of forty, but none worth much attention. The comparative failure of his noblest effort, or at any rate the mere "success of failure" which it won at the outset, may possibly have exercised some influence on his unexpected resolution. *Guillaume Tell* cost him six months of earnest and unremitting application, a longer period than he had often devoted to half a dozen operas, more or less. But it should be remembered that with *Guillaume Tell* he completed the contract which bound him to the Theatre de l'Opera in Paris, it being the last of three grand works which as "Premier Compositeur du Roi" (Charles X), he had pledged himself to write for that establishment. His rearrangements of *Mao-Secundo* and *Mac in Egitto*, for the same theatre must have given him no small trouble, taking into consideration the proportions they assumed, as *Le Siege de Corinthe* and *Moise*, immediate precursors of *Guillaume Tell*. And, judged from the simple point of view of art, there are certainly the achievements which place him nearest to the musicians for all time. As a mere creation of genius the *Barbieri di Siviglia* may be named even with the last and best of the three, while there are innumerable and concerted pieces scattered through the many operas which he composed for the Italian theatres that clearly show how much larger were his constructive powers, and how much more thorough a command he possessed over the technical department of his art, than reverse judges felt inclined to admit; but his French performances fairly challenge criticism. In truth, Rossini never endeavored actually to do his utmost until he commenced writing for the great lyric theatre of Paris; and it may be readily imagined that one accustomed to earn laurels so easily, one whose genius had enabled him to produce masterpieces almost without knowing or caring how, who, the darling of his own country, and a recognized conqueror in the domain of opera "from Lisbon to Moscow," to say nothing of England, had after a somewhat prolonged struggle, against the cunning intrigues of such men as Pasta, etc., succeeded in winning all the allegiance of France—the most difficult, because in musical matters the most arrogant and conceited of nations—would experience a certain degree of mortification from the fact that in France he had set himself for the first time quite seriously to work and yet failed to obtain the recognition which was his due. No one knew so well as Rossini that in *Le Siege de Corinthe* and *Moise* he had surpassed his previous efforts, and that in *Guillaume Tell* he had gone still further. This too he had done in submission to French taste, accommodating himself to the French way of looking at such things, declining after the French fashion, becoming dramatic from the French special point of view, supplying the French with their indispensable ballet, and composing for them dance music such as had never been composed before and has never been composed since, and all this while giving a new shape to dramatic music and stamping it indelibly with the imprint of his own individuality. After being initiated into the French mode of dealing with this particular kind of lyric composition, he taught the French in turn, showing them what true genius could accomplish under any conditions. To *Le Siege de Corinthe*, and still more to *Moise*, we owe Amber's *Musette de Fortici* and *Gustave III*; and, in a measure, too, the *Robert and Huguenots* of Meyerbeer—to say nothing of *La Juive* and other works of Halévy; but *Guillaume Tell* was an entirely new creation, to imitate which successfully would have demanded an invention no less fertile than that of the author of *Guillaume Tell* himself. Among the causes, therefore, which have been suggested for Rossini's abandoning the pen nearly forty years ago, the most feasible seems to be the scant appreciation accorded to that great work which had cost him so much thought to plan, so much labor to complete, and upon which he had lavished all the wealth of his extraordinary resources. It is difficult to believe that his invention was exhausted at this period, or that he had written himself out. His *Stabat Mater*, indeed, the most important piece in which were composed three years later than *Guillaume Tell*, his *Soirees Musicales*, his religious choruses, "La Foi, L'Espérance, et La Charité," his "Tantum ergo," emphatically declare the contrary. On the other hand, the scandal that so long obtained, and about Rossini's jealousy of Meyerbeer and Halévy, and the avowed determination not to submit his pen till "les Juifs avaient fini leur sabbat," is beneath consideration. From their first acquaintance in Italy to the end, Rossini and Meyerbeer lived on terms of friendly intimacy. No one spoke with more enthusiasm of Rossini than Meyerbeer, and no one said so little in disparagement of Meyerbeer as Rossini.

If not the most learned of Italian composers, or the one who did most with the gifts he owed to nature, Rossini was certainly the most prolific. Compared with Cherubini as a scholar he could not fairly be, any more than as an inventor Cherubini could be compared

with him. Cimarosa and Paisiello, his immediate predecessors, were also prolific; so was Pizzini, who preceded them; but, allowing for the time in which they respectively flourished, and the progress which, through the German masters (Haydn and Mozart especially) the art had made, we must still allow that Rossini was not only in genius, but in acquirement, their superior. What, after all, is the *Barbieri di Paisiello*, what the *Matrimonio Segreto* of Cimarosa (the *Donna Figliola* of Pizzini is altogether out of date), placed in juxtaposition with the *Barbieri* of Rossini? Or, to leave opera buffa and go to opera seria, who would think of putting *Orsini ed il Cavaliere* of Cimarosa on a par with *Otello*, or with any other of Rossini's operas of that class? As a proof that the old masters, changes of style and means accounted for, can hold their own, it is but necessary to cite the instance of Mozart; and we should no more think of pitting *Guillaume Tell* against *Don Giovanni* than the *Barbieri* against *Le Nozze di Figaro*. But can any one acquainted with their works imagine Paisiello or Cimarosa writing *Guillaume Tell* or *Moise*? No, nor even *Otello*. All the Italian dramatic music of the last half century comes more or less from Rossini. Bellini, Donizetti, Verdi himself, are alike indebted to him; and how much they are his inferiors need scarcely be added. That Aubert, superlatively French as he is, owes him something, Aubert would be the readiest to admit. Meyerbeer was more or less his debtor to the end; and the influence to which we owe *Margherita d'Anjou* and *Il Crociato* is not altogether absent from *Robert* and the *Huguenots*.—*London Saturday Review*.

CURTAINS AND SHADES.
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CITY ORDINANCES.
RESOLUTION.
To authorize the purchase of Furniture for certain New School Buildings.

RESOLUTION.
To authorize Certain Transfers in the Appropriation to the Department of Markets and City Property.

RESOLUTION.
To authorize Certain Transfers in the Appropriation to the Department of Public Schools for 1868.

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CITY ORDINANCES.

AN ORDINANCE.
To Make a Further Appropriation to the Clerks of Councils for the year 1868, and to authorize a Certain Transfer in their Appropriation for said Year.

AN ORDINANCE.
To authorize the purchase of a Lot of Ground in the Twenty-fifth Ward.

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RESOLUTION.
To authorize Certain Transfers in the Appropriation to the Inspectors of the County Prison for the year 1868.

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INSURANCE COMPANIES.

DELaware MUTUAL SAFETY INSURANCE COMPANY.
PHILADELPHIA, November 11, 1868.

The following statement of the affairs of the Company is published in conformity with a provision of its Charter:

PREMIUMS RECEIVED
From November 1, 1867, to October 31, 1868, On Marine and Inland Risks, 145,205 00
On Fire Risks, 148,205 00
Total, 293,410 00

PREMIUMS MARKED OFF
As earned from Nov. 1, 1867, to Oct. 31, 1868, On Marine and Inland Risks, 148,205 00
On Fire Risks, 148,205 00
Total, 296,410 00

LOSSES, EXPENSES, ETC.,
During the year as above, Marine and Inland Navigation Losses, 242,052 74
Fire Losses, 23,185 87
Return Premiums, 59,141 02
Reinsurances, 30,106 51
Agency Charges, Advertising, 50,586 63
Taxes—United States, State and Municipal Taxes, 43,585 89
Expenses, 39,868 63
Total, 429,325 31

ASSETS OF THE COMPANY
November 1, 1868.

\$200,000 U. S. 5 per cent Loan, 10,400 \$208,500 00
120,000 U. S. 6 per cent Loan, 1881, 180,500 00
50,000 U. S. 6 per cent Loan, 1881, 50,000 00
200,000 State of Pennsylvania 6 per cent Loan, 211,575 00
125,000 State of Philadelphia 6 per cent Loan (except from Tax), 128,594 00
50,000 State of New Jersey 6 per cent Loan, 51,500 00
20,000 Pennsylvania Railroad 6 per cent Mortgage 6 per cent Bonds, 20,200 00
25,000 Pennsylvania Railroad 6 per cent Mortgage 6 per cent Bonds (Penn'a Railroad guarantee), 20,025 00
30,000 State of Tennessee 5 per cent Loan, 21,000 00
15,000 Germantown City Company, principal and interest guaranteed by the City of Philadelphia, 300 shares at \$100 each, 15,000 00
10,000 Pennsylvania Railroad 6 per cent Mortgage 6 per cent Bonds, 11,300 00
5,000 North Pennsylvania Railroad Company, 100 shares at \$50 each, 3,500 00
20,000 Philadelphia and Southern Rail Steamship Company, 80 shares at \$250 each, 15,000 00
= 207,500 Loans on Bond and Mortgage, first liens on City Properties, 207,000 00
\$1,100,500 Real Estate, 1,100,500 00
Cash, 100,000 00
Bills Receivable for Insurance, 322,489 94
Balances due at Agencies—Premiums on Marine Policy, Accrued Interest, and other debts due the Company, 40,178 88
Stock and Scrip of Insurance Corporations, \$3156. Estimated value, 1,813 00
Cash in Bank, \$110,000, 110,000 00
Cash in Drawer, 413 65
Total, \$1,647,367 80

THE BOARD OF DIRECTORS, Philadelphia, November 11, 1868.

CASH DIVIDEND OF TEN PER CENT ON THE CAPITAL STOCK, AND SIX PER CENT INTEREST ON THE SCRIP OF THE COMPANY, payable on and after the 1st December proximo, free of National and State Taxes.

They have also declared a SCRIP DIVIDEND OF THIRTY PER CENT ON THE EARNED PREMIUMS for the year ending October 31, 1868, certificates of which will be issued to the parties entitled to the same, on and after the 1st December proximo, free of National and State Taxes.

They have also declared, that the SCRIP CERTIFICATES OF PROFITS of the Company, for the year ending October 31, 1868, be redeemed in Cash, at the Office of the Company, on or after the 1st December proximo, all interest thereon to cease on the date of redemption. By a provision of the Charter, all Certificates of Scrip not presented for redemption within five years after public notice that they will be redeemed, shall be forfeited and cancelled on the Books of the Company.

1829—CHARTER PERPETUAL, Franklin Fire Insurance Co.
No. 435 and 437 CHESNUT STREET.

ASSETS ON JANUARY 1, 1868,
\$5,605,740 00
CAPITAL PAID UP, 1,000,000 00
ACCUMULATED PROFITS, 4,605,740 00
UNPAID PREMIUMS, 1,000,000 00
UNSETTLED CLAIMS, 1,000,000 00
Total, \$5,605,740 00

INSURANCE COMPANIES.
NORTH AMERICA,
No. 232 WALNUT STREET, PHILADELPHIA.

INSURANCE COMPANIES.
UNITED SECURITY LIFE INSURANCE COMPANY,
S. E. Corner FIFTH and CHESNUT Streets, PHILADELPHIA.

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