

LITERATURE.

REVIEW OF NEW BOOKS.

Claxton, Remsen & Haffelfinger send us the following recent publications of Harper & Brothers:—

'Charles Dickens, the Story of his Life,' by the author of the 'Life of Thackeray,' is, like all the biographies of the deceased novelist that have yet appeared, a collection of *ana* rather than a satisfactory record of Mr. Dickens' personal and artistic career. Taking it at this valuation, however, it is perhaps the best compilation that has yet been produced. Many of its anecdotes and reminiscences will be new to the majority of readers, while its illustrations are exceedingly interesting. These include MacIose's portrait, taken in 1839; Count d'Orsay's profile sketch, made in 1841; C. R. Leslie's picture of Dickens in the character of 'Captain Bobadil' in Ben Jonson's comedy of *Every Man in his Humor*, painted in 1846, and a copy of a photograph taken during the present year; also Dickens' various places of residence and other localities celebrated in his works.

'Recollections of Eton' is a record of school-boy scrapes which gives an entertaining view of life in the most famous free school of England. This book does not rival 'Tom Brown,' but it will nevertheless be perused with interest by a large class of readers. It is embellished with a number of spirited illustrations.

'Veronica' is a new novel by the author of 'Aunt Margaret's Trouble,' who is presumed upon good authority to be the daughter of Charles Dickens. It is a pleasant, well-written story, which shows that the author has inherited some of her father's genius, although she is in no respect a copyist of his style.

The French Grammars of MM. Noel and Chapsal have long been standard textbooks in the French schools, and they are invariably recommended to advanced students of the language who have completed a course of 'Ollendorf.' A translation of these grammars has long been desired, and the complete work, with the abridgment, which have just been issued from the press of George R. Lockwood, will be welcomed alike by teachers and students. The merits of the Ollendorf system for elementary instruction are not to be denied, but for the acquirement of a thorough knowledge of the French language something more is required, and nothing better than the grammars of Noel and Chapsal can be found to be placed in the hands of the higher French classes in our schools and colleges. E. H. Butler & Co. are the Philadelphia agents for the sale of these works.

J. B. Shelly & Co. send us 'Paul Loring,' by Mrs. E. E. Boyd, a religious story for children.

Part No. 42 of 'Zell's Popular Encyclopedia' brings the work down to the title 'Nipponese.' Among the prominent subjects treated are 'Natalia,' 'Naval Architecture,' 'Navigation,' 'Nebraska,' 'Nebula,' 'Needle-gun,' 'Lord Nelson,' 'Nervous,' 'Nevada,' 'New Hampshire,' 'New Jersey,' 'New Orleans,' 'Newspaper,' 'New York,' and 'Nile.'

'The Manufacturer and Builder' for September has an interesting and valuable series of scientific and practical articles on subjects connected with manufactures, architecture, and building.

'The Modern Thinker' is the title of what promises to be a semi-occasional publication, provided sufficient encouragement is received by its conductors to warrant its continuance. The editor is D. Goodman, who announces himself to be a philosopher of the school of Comte, but the pages of the magazine—if we may call it so—are to be open for the free discussion of every subject under the sun, especially those that combat the prevailing ideas on the subject of morals and religion. The style of the work may be surmised from its title and from the table of contents, which is as follows:—

'Egotisms,' the editor; 'The Last Word about Jesus,' John Fiske; 'King Wealth Coming,' D. Goodman; 'The Positive Problem,' Frederic Harrison; 'What of the Future? The Future of Marriage—Steam as a Factor in Sociology,' D. G. Croly; 'The Sexual Question,'—'Scientific Propagation,' John H. Noyes; 'Religion and Science' (a review of Herbert Spencer), Professor J. D. Bell; 'What We Believe' (a dialogue),—'Sublimated' (a poem), F. G. P.; 'Good and Evil—Their Origin,' Professor Andre Poy; 'Comte's Insanity,' Professor Andre Poy; 'The Subjection of Women,' Auguste Comte; 'Rebuilding the Temple,' Salem Ditcher; 'Love Life of Auguste Comte,' Jennie June Croly; 'Lucile' (a novelette), 'Thoughts of a Flower,' Clotilde de Vaux; 'The Scientific Basis of Orthodoxy,' Francis Gerry Fairchild; 'Social Reconstruction,' Albert Brisbane.

Some of these articles are from the pen of writers of talent, but the majority of them indicate merely a remarkable ability to multiply words without knowledge. The most striking feature of the work, however, is the rainbow-tints of its pages. The editor proposes to introduce an important reform by discarding white paper and black ink, which he declares to be 'murderous outrages upon the sense of sight'—a proposition which we will not dispute, but will merely forewarn any prospective reader of *The Modern Thinker* that a single perusal of its varicolored pages will do more damage to the best pair of eyes ever made than a dozen years close study of the black-and-white presswork that Mr. Goodwin declares to be 'simply infamous and damnable,' and we fear that *The Modern Thinker* is as impractical in this as it is in other matters of even greater importance.

MUSIC OF THE WAR.

From the Pall Mall Gazette. The 'Marseillaise' is still the great popular and patriotic song of France, and there was scarcely a theatre in Paris last week at which it was not sung. At the opera it is introduced, more or less appropriately, both in *La Muette de Portici* (our *Masaniello*) and in *Guillaume Tell*. The threatening invaders fancy themselves for the moment invader. 'La patrie' is considered to be in danger, and the *Dieu! L'amour sacre de la patrie*, in the former, and all the patriotic utterances of Arnold in the latter, are uproariously applauded. The solo verses in 'La Marseillaise' are sung by Madame Sassa, who attires herself for the occasion in a

costume of white trimmed with gold, and carries a tricolor. The fervor with which Madame Sassa declaims against the enemies of France is said to be very fine; the finest thing about it being, perhaps (a fact which seems to escape notice), that Madame Sassa is not a French woman but a German. On the first occasion of her introducing the 'Marseillaise' (in the finish to the third act of *La Muette*, immediately after the chorus of insurgents) a number of persons in the boxes, the Duke and Duchess de Mouchy among the number, stood up, and M. Emile de Girardin called out in a strident voice, 'Every one on his feet!' when the whole house rose.

On Monday, when Ponsard's *Lion Amoureux* was played at the Theatre Francaise, the lines in which the hero describes the repulse of 'all Europe' (the French, it seems, are at war with 'all Europe') by the recruits of the revolutionary army was frantically applauded; and when Bressant came to this passage—

'Europe se rait tout entiere sur nous; Quatorze corps d'armee et douze cent mille hommes. Qui, la pique a la main, en haillons, sans souliers, Ont repousse l'assaut de dix fois allies—

there was but one cry in the theatre, 'La Marseillaise!' Madlle Agar showed herself equal to the situation. Dressed in the antique white and gold, she 'rushed upon the stage and foremost standing sang.' A doubtful competitor critic from whom derive these facts declares that Madlle Agar, who is not an operatic artist but a tragic actress, possesses a voice which is 'male et memo masculine.' In English we should say 'masculine and even manly.'

At the Opera Comique the 'Marseillaise' is sung by Mignon. The new version of 'Mignon pensait a la patrie' is given by Mme Galli-Marie, the Mignon in ordinary of the establishment; and given with so much *furia* that the last verse is encored and repeated by the entire audience.

At the Vaudeville, the soloist of 'La Marseillaise' is Mme Laurent, and the popular *Theresa* sings the couplet at La Folie. At some of the Paris theatres, after 'La Marseillaise' a cry is raised for 'Le Rhin Allemand'—not Becker's, naturally, but Alfred de Musset's. A dozen musical settings of this song have appeared, the most popular of which are those by Felicien David (the old, original setting), by Delieux, and by Vaucorbet.

Not only new patriotic songs in honor of France but also new patriotic songs in contempt of Prussia are appearing. Gustave Nadaud, who is to Bergeron about what Sammel Lover was to Moore, has issued 'La Complainte du Grand Prussen' and 'Le Vin du Rhin.' In the latter composition that 'petit vin blanc' which, according to Alfred de Musset, was offered in such profusion by the Rhenish maidens to the soldiers of France, is put (as many will think even in England) in its proper place, far below the generous wines of France. However much bibulous critics may dissent from M. Nadaud's opinions, it is undoubtedly a fact that, whatever other nations may think of German wine, the French don't think it, while French wine is greatly in demand all over Germany. However, let M. Nadaud speak for himself.

Vin allemand qui n'est dans les cailloux, A l'etranger tu peux t'en faire accroire; Mais tu n'es pas pour etre bu par nous; Va donc ailleurs te faire boire! Avec le Rhin.

Subscription lists in connection with the national fund for the relief of the sick and wounded among the French troops have been hung up in all the theatres. These lists include the name of every singer, every actor, every musician, every employe. The two directors of the Opera Comique have subscribed 1000f. each; Achard, the tenor, 100f.; Condere, second tenor, 50f. It is expected that several managers will give performances for the benefit of the fund, and one such representation is already announced by the manager of the Porte St. Martin. As at the theatres, so at the public schools; and a youthful correspondent at Abbeville informs us that at the college of that city the pupils have declined to receive prizes at the coming annual distribution; and will content themselves with certificates; the money which would otherwise have been spent in books to be devoted to the national fund.

The question has been asked whether Herr Flottow, or Flottow, or, more correctly still, Freiherr von Flottow, will go to the war. The composer of *L'Onore* is not in the military service, and being now in his fifty-ninth year, will not be expected to volunteer. The probable attitude of Offenbach has also excited some interest. Offenbach is a native of Cologne; but the birthplace of his reputation is Les Bains, Paris. Between the birthplace of his body and that of his fame the composer of 'Bu qui s'avance' has not hesitated. He has openly declared for France, and has set to music a song called 'Dieu garde l'Empereur.'

SPECIAL NOTICES.

THE PENNSYLVANIA FIRE INSURANCE COMPANY. SEPTEMBER 5, 1870. The Directors have this day declared a dividend of SEVEN DOLLARS AND FIFTY CENTS per share on the stock of the Company for the last six months, which will be paid to the stockholders or their legal representatives, after the 18th inst. WM. G. CROWELL, Secretary.

NOTICE IS HEREBY GIVEN THAT AN application will be made at the next meeting of the General Assembly of the Commonwealth of Pennsylvania for the incorporation of a Bank, in accordance with the laws of the Commonwealth, to be entitled THE BUILDING BANK, to be located at Philadelphia, with a capital of one hundred thousand dollars, with the right to increase the same to five hundred thousand dollars.

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SPECIAL NOTICES.

THE PENNSYLVANIA FIRE INSURANCE COMPANY. At the Annual Meeting of the Stockholders of this Company, held on Monday, September 5, 1870, the following gentlemen were duly elected Directors for the ensuing year, viz:— DANIEL SMITH, JR., HENRY LEWIS, ISAAC HAZLEHURST, J. GILLINGHAM FELL, THOMAS ROBINS, DANIEL HADDOCK, JR., JOHN DEVEREUX, FRANKLIN A. COMLY, THOMAS SMITH. And at a meeting of the Directors on the same day, DANIEL SMITH, JR., Esq., was unanimously re-elected President. 9 7 1/2 WILLIAM G. CROWELL, Secretary.

UNIVERSITY OF PENNSYLVANIA.—THE College Year will open on THURSDAY, September 15. Candidates for admission will present themselves at 10 1/2 o'clock on that day. FRANCIS A. JACKSON, Secretary.

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