NEW PUBLICATIONS.

A HISTORY OF THE JETTIES AT THE MOUTH OF THE MISSISSIPPI RIVER. By E. L. CORTHELL, C. E., Chief Assistant and Resident Engineer during their completion. New-York: John Wiley & Sons, 15 Astor place.

The completion of the Mississippi jetties is worthily signalized by the appearance of this excellent book, descriptive of one of the greatest triumphs of courage, patience, and engineering skill the world has ever witnessed. In the 383 pages contained in the volume a full and well-written account is given of the origin and purposes of the enterprise, the difficulties which beset it, the method of constructing the great sea-walls of willow mattresses and stone, the action of the accelerated current of the river in scouring out its bed and cutting a channel across the bar, the results obtained, and their influence on the commerce of the West. Numerous diagrams, maps, and engravings illustrate the text, and a good steel portrait of Captain Eads appears as a frontispiece. The book possesses an evident value for public libraries and for scientific men, and it cannot fail to attract the general reading community as a complete record of the greatest single undertaking for the benefit of commerce ever carried out by the Government of the United States. To appreciate the importance of the Mississippi jetties we must look back five years to the time when Captain Eads began his work. Then all the sea-going commerce of the great river went out through the Southwest Pass, where the Government dredge-boats by constant activity managed to keep open an uncertain channel of a depth varying from sixteen to eighteen feet. Large steamers, such as are run on all the European lines terminating in New-York, could not get in at all, and cotton ships of heavy tonnage frequently stuck on the bar and had to be lightered out. It was no uncommon sight to see half a dozen vessels fast in the mud. The risk of getting cargoes safely out of the river made freights so high as to discourage shipment by the natural highway from the Mississippi Valley to the sea. Congress gave Captain Eads the South Pass to operate on, for fear he would spoil the indifferent entrance already existing if he were allowed to "tinker" the Southwest Pass. A sluggish current flowed out of South Pass over a bar that absolutely closed the entrance to everything except fishing smacks. Most of the army engineers were openly hostile to Captain Eads's plans, and the general public regarded as visionary his theory that the river could be harnessed with willow twigs and forced to pick up and carry out into the Gulf the obstructions it had deposited at its mouth in the course of ages.

The work began in June, 1875, and is now completed. Captain Eads's theories have been developed into magnificent facts. The jetties stretch their long arms far out into the blue waters of the Gulf, and between them is a channel thirty feet deep, through which the largest vessels enter the river without delay or danger. New-Orleans is now as accessible a port as New-York. The benefits to commerce are great and immediate. St. Louis sent 176,531 tons of freight to Europe direct by way of the Mississippi last year, against 6,857 tons in 1875. The saving effected by the jetties in the freight of articles exported from New-Orleans during the year ending August 31 was $4,000,000. From year to year the value of the work will increase with the development of the agricultural and commercial interests accompanying the denser settlement of the Mississippi Valley.

It is a source of satisfaction to us that THE TRIBUNE has been throughout a firm and consistent friend of the jetty enterprise. While newspapers in the very region which had most to expect from the success of Captain Eads's scheme persistently threw cold water upon it, we never doubted that if sustained by Congress he would do just what he set out to do. Twice during the progress of the work we sent a staff correspondent to report its condition and prospects, and on many occasions Captain Eads has made THE TRIBUNE a medium of communication with the public concerning the undertaking. We never had the least sympathy with the narrow view that the East ought to oppose the jetties because their success would divert grain and cotton shipments from Eastern ports. We believed that whatever benefited any part of the Nation would benefit New-York, the metropolis of the whole Nation. Besides, we recognized the right of the West to demand of the Government that the mouth of its great river should be opened to the commerce of the world, no matter what the effect might be on the trade of the Atlantic seaboard cities.

THE BIBLE GALLERY. Illustrated by GUSTAVE DORE. Cassell, Petter, Galpin & Co.

If it were only as an exhibition of astonishing skill in grouping, mastery in drawing the figure, and facile inventiveness, any one of Gustave Dore's illustrated books would be worth owning. Balzac, Cervantes, Dante, the Bible, Tennyson, have all given him themes on which to string his endless variations, and the public has long since been satiated with wonder over the achievements of a designer who for fecundity if for nothing else has had no equal in modern times. Of course it was not to be looked for that any one man could deal successfully with such tremendous themes as Dante and the Old Testament, and there was a certain rashness in the attempt which was not made less by the artist's real success with "Les Contes Drolatiques" of Balzac and the "Don Quixote." But although the men and women who hold in reverence the greater works could not find their ideal in Dore's drawings, it was plain that a man of unquestioned power of hand and ingenuity of invention had been doing his best to satisfy them, and in spite of criticism the "Dante" and the "Bible" both gave Dore an immense popularity. In fact, for a time, the world fairly lost its head to the brisk little man who spun pictures by the yard from his fingers' ends and, storming the fortress of genius after genius, sighed still for new worlds to conquer. Of the two great books, however, the Dante seemed less successful than the Bible as achievement, and proved less interesting to the public, to whom, of course, the grand Italian must always stand the shadow of a name, while the Bible is, to all English-speaking people at least, a reality. Besides, in the "Bible," Dore had a far greater variety of incidents to make pictures of, and the result was far less monotonous than the "Dante," though it must be confessed the artist is very unequal. Dore's obligations to the engravers have been much exaggerated; he was fortunate in them, it is true, but, as in Turner's case, their work was only interpretation, and all that can be allowed is that they served Dore admirably as a medium between him and the public. Also it is to be said that such rich and powerful wood-engraving and on as grand a scale had not been seen in Europe since the sixteenth century. These large and brilliant cuts executed in so many different manners, yet with a certain unity of style running through all, were a great delight and refreshment to a public that had never seen wood-engraving employed on such a scale. If we are not mistaken in our dates, it must have been somewhat later that *The London Graphic* began to show us what wonderful things could be done in another and more familiar field by the harmonious working together of the artist with the brush and the artist with the graver, and if, as we remember, Dore was really the pioneer, he has suffered the usual fate of pioneers in seeing his fame pale a little before the splendid achievements of those who have followed him.

In the volume before us, Messrs. Cassell, Petter, Galpin & Co. have collected one hundred of the illustrations made for the "Bible" by Dore, and connected them by a text composed by Thomas W. Chambers, D.D., which deals rather with the significance of the Bible story than with the artistic presentation of it, and so enables the book to fill a double purpose, instructing the mind and giving pleasure to the eye.

THE PILGRIM'S PROGRESS FROM THIS WORLD TO THAT WHICH IS TO COME. By JOHN BUNYAN. With 100 Illustrations by FREDERICK BARNARD and others. Engraved by DALZIEL BROTHERS. A. D. F. Randolph & Co.

This very handsome edition of the "Pilgrim's Progress" ought to do something toward making the immortal book better known than we fear it is among the young people of our day. It is a thousand pities that the dislike, so general and so growing at present, to Bunyan's theology should make parents unwilling to direct the attention of their children to his book, and should make so many upright and intelligent children unwilling to read it when it is recommended to them. For the truth is that, as Leigh Hunt said of the Allegory in Spenser, so it may be said of the theology in Bunyan, "the reader need not be afraid of it, it won't bite him!" Of Bunyan's genius there can be no doubt—even Mr. Matthew Arnold, who says he was a Philistine (he couples him with Luther) admits that he was a Philistine of genius, and no one who has once surrendered himself to the homely charm of his honest voice will regret the time passed in his company. Quite apart from the interest of the story, the portrayal of character, and the dramatic clearness with which the events are made to pass before our eyes as in a magic mirror, is the limpid style in which the book is written; it is a model of the best English, and we are of the opinion a teacher who has the luck to have a bright boy under his hands ought to win him to read the Old Testament, Shakespeare, and the Pilgrim's Progress as much as possible, for no other reason than to fill his ear with the best music of this noble language of ours. These books are a touchstone which if one familiar with them should apply to much of the tawdry but popular writing of our own day—to the wild and whirling words of such a writer as Mr. Ruskin, for example—would quickly show them to be the dross they are. "Alas, madam!" said Dr. Johnson one day, "how few books are there of which one can ever possibly arrive at the last page! Was there ever yet anything written by mere man that was wished longer by its readers excepting 'Don Quixote,' 'Robinson Crusoe,' and the 'Pilgrim's Progress'?"

Mr. Frederick Barnard, well known as an English illustrator, has made the greater part of the pictures for this edition, published on our side the water by Messrs. Randolph & Company, and the Dalziel Brothers have made all the engravings on wood. It is really refreshing in these riggling days and days of process-printing (ill befall the hour when process-printing was invented, and the man who introduced it!) to see such strong and manly work as this of Mr. Barnard's so brilliantly reproduced. The designs made by E. F. Brewtnall are also work with a clear purpose in the same school, but the subjects this artist has selected are of a more imaginative cast than those Mr. Barnard deals with. Mr. Barnard's drawings are almost all attempts to put before our eyes the characters described by Bunyan, while Mr. Brewtnall portrays the incidents. The style of the engraving, however, gives unity to the illustrations, and saves the book from the patchy, scrappy appearance that so many "illustrated" publications have. The volume is a rather large quarto, and almost all the pictures are the full size of the page. Altogether this is one of the best gift-books of the year thus far.

HARPER'S YOUNG PEOPLE. 1880. 4to, pp. 776. Harper & Brothers.

The numbers for the first year of this weekly (Nov. 4, 1879, to Oct. 26, 1880) have been collected in a handsome volume, sure to delight every boy and girl fortunate enough to get it for a holiday present. The periodical has greatly improved since the first few weeks of its career; with the successive numbers we can perceive a steady advance in the art of adapting it to the tastes of the young, and ingenuity in devising new schemes for their entertainment. Illustrations are always among the strong points of the Harpers' serial publications, and the pictures in *Young People* have never been below the high standard of execution for which the firm is celebrated. The artists, however, have been specially fortunate during the last few months in the choice of subjects and the variety they have succeeded in imparting to their spirited and amusing sketches. Humor, of a sort which children never fail to appreciate, is a marked characteristic of the illustrations, and it abounds also in the sprightly text. Stories of adventure, chapters of American history, and scenes of animal and vegetable life combine instruction and entertainment in judicious proportions; rhymes and puzzles are pleasantly interspersed; and there are many continued stories which seem to be admirably adapted for the juvenile reader, being never so long as to pall upon the taste, always full of action and pleasant surprises, and wholesome in their moral influence.

"A DREAM OF FAIR WOMEN." By ALFRED TENNYSON. Illustrated. J. R. Osgood & Co.

It is with the public and not with the publishers, we are told we must quarrel, if we do not like the custom of sandwiching the lines of our favorite poets between pictures. And there would be little use in finding fault with that great personage, "the public," seeing that since the beginning of time, so to speak, he has always shown a fancy for having his books "illustrated." What were the old Missals and Books-of-Hours but illustrated books, and who would be hard-hearted enough to wish them away? They pleased even the world-worn Dante, who somewhat grimly smiled to meet Oderigi, the illuminator, in Purgatory, and no less a person than Michael Angelo illustrated, it is said, his own copy of Dante with marginal pictures—a book which is one of the treasures the sea keeps in its bosom. Then Albert Dürer illustrated the borders of Emperor Max's prayer-book with the most amusingly incongruous subjects, and Holbein illustrated the Old Testament, and as for illustrations of the Bible by other hands, their name is legion, and, not only the Bible, but books of all sorts, grave and gay, lively and severe, religious and irreligious, were made, so people thought, and we, rather sneakingly, think so too, more interesting and companionable by the artist's help. But then not all illustrations are good, and for one good one there are ten, or possibly twenty, bad or indifferent. The most illustrators make the mistake of taking books or poems to work upon that are not suitable for their purpose, and the "Dream of Fair Women" is such an one. Handsome paper, handsome print; but the pictures, one and all, inadequate. They lower the poem so far as that is possible in the case of such a masterpiece, and by insisting on giving a form to our necessarily vague conceptions of the poet's images, deprive us of our free-will and shut us up to accept some one else's interpretation, which has at least not the merit of vagueness!

We must certainly demur at the proposition to take any of these pictures of the poet's Fair Women as satisfactory substitutes for our own dreams of them. The chief trouble with these pictured women is that they have nothing characteristic about them. Mrs. Hallock-Foote's "Fair Rosamonda" is just a study from the model and might be anybody. Millais's illustration to the same poem, the "Queen Eleanor," may be compared with Mrs. Foote's—and will, we should think, be found much more forcible and interesting. Mr. C. S. Reinhart's "Joan of Arc" is simply amusing; the Maid looks as surprised as she ought at the halo which is being shied at her through the trees, like a strayed hoop in the old-fashioned game of "Graces." Mr. W. L. Sheppard's "Margaret More" with her dead father's head in a cloth is, of course, inadequate and utterly so, but who could have dealt successfully with such a subject? "Helen of Troy," it would seem, might have been left unattempted, but no, these illustrators, like French falconers, fly at any thing they see, and as it would appear that nobody here felt adequate to the task, the publishers have had engraved one of those heads which the late Miss Margaret Cameron used to get up with studio draperies and photograph in her picturesque fashion. This one looks as much like Helen of Troy as it does like Martha Washington. As for Mr. Will Low's "Iphigenia," it is too much for our sobriety, but we get to puzzling over all these people with heads too big for the landscape, and so regardless of perspective that distance has no power to make 'em small by degrees nor beautifully less—that we forget all about the queer figure of Agamemnon's daughter. Mr. Diehman's "Jephtha's Daughter" would be bearable if it, like all the others, was not so "pretty," when we think we have a right to expect an attempt at least at dignity if not grandeur. Of course, as was to be looked for, the "Helen" and the "Cleopatra" are the most serious failures. Mr. Millais's "Cleopatra" in the Moxon Tennyson (1859) was bad enough—Cleopatra looking in his hands like a tinker's daughter, but Mr. Fredericks is vapid in his first drawing, frivolous in the second, and in the third shows Cleopatra laid on a bed, with her head looking as if it had been cut off and set on, like the heads of Egmont and Horn in Gallait's picture. As for his Anthony, it is by all odds the worst thing in the book, and ought to have been rejected. The engravings, done by different hands, have all been executed, we are informed, "under the direction of A. V. S. Anthony." Like everything that comes from that school, they are neat and satisfactory, though without poetic feeling. A disagreeable feature is that no credit whatever is given to the individual engravers, their names are not published in the list of illustrations, and cannot be deciphered on the cuts themselves, if in any case they appear to be signed. Some of the landscape illustrations are pretty—Mr. L. Appleton Brown's "Springtime" and "Thridding the sombre bosage of the Wood"; Mr. F. Hopkinson Smith's Wyantish "The White Dawn's Creeping Beams," and Mr. I. W. Rix's "The Balmy Moon of Blessed Israel."

In the case of the illustration on page 33, "The Red Anemone," Mr. E. H. Garrett has made the mistake of confounding the common anemone of our American woods with the more brilliantly colored species, some of which grow wild in Italy. Tennyson, who is one of the closest observers of the detail of Nature of all the English poets, and who rarely makes a mistake in an epithet, would never have written of our flower:

And at the root through lush green grasses *burned*
The *red* anemone.

But the anemone that grows in the neighborhood of Florence is a large flower, of a splendid reddish purple color, and when it is first seen mingled with the scarlet poppies in the fields, one would say these flowers were coals dropped from his *scaldino* by Old Winter in his flight before the rapid march of spring.

AN INDEX TO SHAKESPEARIAN THOUGHT. A Collection of Passages from the Plays of Shakespeare, Classified under Appropriate Headings and Alphabetically Arranged. By CECIL ARNOLD. Large 8vo. New-York: Scribner & Welford.

The number of books of which Shakespeare is the fountain is wonderful. The collector of such volumes who started with moderate expectations finds such works monopolizing an embarrassing space in his library; and we begin to suspect with some misgivings that the commentary upon Shakespeare already equals if it does not surpass, in bulk, commentary upon the Holy Scripture, though without security we should not be ready to assert this to be true. One of the best-known books is "The Beauties of Shakespeare," by the Rev. William Dodd, who, it will be remembered, was hanged for forgery. Of this book there is a pretty edition from the Caxwick Press of Whittingham. Of fifty other compilations of the kind, we cannot speak in detail; nor do we see why there should not be fifty others. Shakespeare covers so universally the reach of human experiences, is such a master of human passion, and so embraces the whole detail of human life, that a clever man might undertake to make a fresh alphabetically arranged series of extracts every year and for a good many years. Mr. Arnold gives five extracts under the head of "Absence"; it would not be difficult on searching the plays to find fifty more, for in Mrs. Cowden Clarke's Concordance there are fifty-one references under the title "Absence," to say nothing of thirty under "Absent." Of course, we should do Mr. Cecil Arnold's book injustice if we should say that it is made up of merely verbal references. It is not executed upon that plan at all, but rather with an eye to the idea or thought of the selected passage. There is a good deal of research and of intelligence in the book, and for those who like Shakespeare in little bits, as we certainly do not, the compilation may have a value.

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THIS IS TO GIVE NOTICE: That on the 4th day of February, A. D. 1880, a Warrant in Bankruptcy was issued against the estate of GEORGE H. RAUCH, of New-York, in the County of New-York and State of New-York, who has been adjudged a bankrupt on his own petition; that the payment of any debts and delivery of any property belonging to such bankrupt to him or for his use, and the transfer of any property by him are forbidden by law; that a meeting of the creditors of the said bankrupt, to prove their debts and to choose one or more assignees of his estate, will be held at a Court of Bankruptcy, to be holden at No. 152 Broadway, in the City of New-York, before Mr. Henry Wilder Allen, Register, on the 6th day of December, A. D. 1880, at 12 o'clock m.
LOUIS F. PAYN,
U. S. Marshal as Messenger, Southern District of New-York.

THIS IS TO GIVE NOTICE: That on the 16th day of March, A. D. 1880, a Warrant in Bankruptcy was issued against the estate of JOHN A. DOUGAN, of the City and County of New-York and State of New-York, who has been adjudged a bankrupt on his own petition; that the payment of any debts and delivery of any property belonging to such bankrupt to him or for his use, and the transfer of any property by him are forbidden by law; that a meeting of the creditors of the said bankrupt, to prove their debts and to choose one or more assignees of his estate, will be held at a Court of Bankruptcy, to be holden at No. 152 Broadway, in the City of New-York, before Mr. Henry Wilder Allen, Register, on the 6th day of December, A. D. 1880, at 12 o'clock m.
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