NEW PUBLICATIONS.

THE DRAMATIC WORKS OF RICHARD BRINSLEY SHERIDAN. With an Introduction by Richard Grant White. 3 vols. 8vo. pp. xiii., 244, 271, 284. Dodd, Mead, & Co.

This is a reprint of the standard complete edition published in London by John Murray, and it owes its importance not to any special features in the text, but to the elegance of its manufacture and to Mr. White's introduction. It is printed from type by the house of De Vinne & Co., which is well known for the affectionate care bestowed by it upon the finer and more costly class of work; and the impression is limited to thirty copies on Japan paper and 318on Holland paper. It may, therefore, be called an edition of luxury; and indeed by the beauty of the page, the perfection of the press-work, the excellence of the paper and the severe style of the plain binding it is entitled to the respectful consideration of the serious collector. The three portraits of Sheridan might have been better cut; and we have noticed with surprise in the introduction a few typographical errors, which should have been impossible in a publication of this kind; but such drawbacks do not greatly affect the value of the work, and the new Sheridan may challenge a place among the most creditable issues of the American press.

Mr. White reviews the career of the author with vivacity and acuteness, and, whatever else may be said of his introduction, everybody will call it interesting reading. His estimation of Sheridan's character is by no means lenient, but it is just; Mr. White holds to the sensible but somewhat unfashionable principle that moral delinquencies are not changed in their essential quality by the accident of existing in a man of brilliant powers. His general judgment of Sheridan's place in dramatic literature is also sound. But, although there will be no dissent from the substance of his criticism upon the two plays which constitute the dramatist's title to fame, we cannot accept his opinion about Sheridan's lack of humor. In this quality Mr. White thinks that the author of "The Rivals" was "almost entirely wanting"; and even the scenes between Bob Acres and Sir Lucius O'Trigger seem to him to exhibit only an "approach to humor." It is quite true that the brilliancy and sparkle which Sheridan habitually put into his dialogue, reflecting his own wit upon the brightest and the dullest of his own personages alike, impairs the dramatic truthfulness of Bob Acres, but this excess is quite consistent with humor. The entire conception of the character seems to us intensely humorous; the situations in which Acres is placed affect us as the humorous complications arising out of a humorous character; and as for the dialogue accompanying the challenge and the hostile meeting, we might wonder at Mr. White's finding no humor in it; but in reality no doubt it amuses him as much as it does the rest of the world, and his difference with us is not about quality but about nomenclature.

PAUL JONES AND LORD SELKIRK.

To the Editor of the Tribune.

SIR: The letter written by John Paul Jones to Lady Selkirk, printed in THE SUNDAY TRIBUNE recently, was copied from the only authentic life of Paul Jones that has ever been published, that written by my late father, Colonel John H. Sherburne, of Portsmouth, N. H., the administrator of his estate.

My father also received from Thomas Jefferson, who was the personal friend of my grandfather, Judge Sherburne, of Portsmouth, N. H., dated in the year 1825, from Monticello, a package containing—to quote—"all the papers in my possession of the late Commodore Paul Jones, with whom I was much acquainted during my residence in Paris." I may also add that my grandfather, the late Hon. Elijah Hall, of Portsmouth, was a lieutenant in the navy. He became a warm friend of Paul Jones, and left many valuable papers to my father.

The whole history of the landing at St. Mary's Isle was given verbally to my father by my grandfather, one of the lieutenants who landed at the Isle and superintended the packing of the plate. The following letter from Lord Selkirk may be of interest:

Monsieur le Chevalier Paul Jones à Paris.

SIR: I received the letter you wrote to me at the time you sent off my plate, in order for restoring it. Had I known where to direct a letter to you, at the time it arrived in Scotland, I would have then wrote to you; but not knowing it, not finding that any of my acquaintances at Edinburgh knew it, I was obliged to delay writing till I came here; when, by means of a gentleman connected with America, I was told M. le Grand was your banker in Paris, and would take proper care of a letter to you; therefore I inclose this to him. Notwithstanding all the precautions you took for the easy and uninterrupted conveyance of the plate, yet it met with considerable delays: first at Calais, next at Dover, then at London; however, it at last arrived at Dumfries. I intended to put an article in the newspapers about your having returned it; but before I was informed of it being arrived, some of your friends, I suppose, had put it in the Dumfries newspapers, wence it was immediat ly copied in the Edinburgh papers, thence into the London ones. Since that time I have mentioned it to many people of fashion; and on all occasions, sir, now and formerly, I have done you the justice to tell that you made an offer of returning the plate very soon after your return to Brest; and although you yourself were not at my house, but remained at the inns with your boat, that yet you had your officers and men in such extraordinary good discipline, that you having given them the strictest orders to behave well, to do no injury of any kind, to make no search, but only to bring off what plate was given them; that in reality they did exactly as ordered, and that not one offered to stir from his post at the door, nor entered the doors, nor said one uncivil word; that the two officers stayed not a quarter of an hour in the parlor and butler's pantry, while the butler got the plate together, behaved politely and asked for nothing but the plate, and instantly marched their men off in regular order, so that both officers and men behaved to all in all respects so well that it would have done credit to the best discipline of troops whatever. Some of the English papers at that time having put in confused accounts of your expedition to Whitehaven and Scotland, I ordered a proper one of what happened in Scotland to be put in the London papers, by a gentleman who was at my house, by which the good conduct and civil behavior of your officers and men was done justice to, and attributed to your order, and the good discipline you maintained over your people.

I am, sir, your most humble servant,

SELKIRK.

Paul Jones maintained a correspondence with my grandfather, Judge Sherburne, of Portsmouth, mostly of a light and agreeable nature. As a matter of historical interest I may add that at the close of the Revolution my grandfather accepted the appointment of Naval Officer for Portsmouth, which he retained at the age of eighty-three, at the time of his death in 1826. Although offered a pension by Government he would not receive it. He said the name he left his children was far more valuable than a pension certificate. G. H. SHERBURNE HULL.

Brooklyn, Jan. 5, 1884.

FEATURES OF A FAMOUS ART LIBEL CASE.

From London Truth.

It has often been said that if a jury were to consist of Judges they would never agree. This has been proved in the case of Mr Belt. Not only did the three Judges differ as to the verdict, but they also fell out as to the artistic talents of Sir Frederick Leighton, Lord Coleridge, as I understood his judgment, had down that if artists say that two statues or pictures were not executed by the same man, all evidence of non-experts to show that they saw one man do both should be set aside. Agreeing with him in the main tha. Mr. Belt is more of a sculpture-broker than of a sculptor, this dictum seems to me hazardous. Every now and then a picture is discovered, and is ascribed by some artists to a particular painter, while others conclusively prove that this particular individual did not paint it. Here, then, we have the evidence of experts contradicted by experts. There are hundreds of well-known pictures in the world whose authorship is a matter of controversy.

An artist is never relied on by a buyer of pictures as an expert. He is the last man to whom a purchaser would go. For instance, the late Mr. Poole, R. A., a few years ago, collected a number of whose works the Council of the Royal Academy is gathering together for their Winter Exhibition, is well known to have frequently not recognized his own work; and the same may be said of many R. A.'s now living. The trustees of the National Gallery, acting under the advice of Mr. Boxall, purchased a picture ascribed to Rembrandt, and yet experts well knew that Rembrandt never painted it. Eminent writers on art, in the majority of cases, are as ignorant as regards the authorship of pictures as painters are. For instance, a learned German, high in the confidence of the late Prince Consort, described an early masterpiece of Wilkie as a work of David Teniers.

When this Belt trial was going on I went into the court, and I asked an eminent sculptor, who happened to be near me, what he thought of the case? He replied: "The busts which are admittedly done by Belt, and those that are said to be done by others, are all so exceedingly bad, that there is hardly anything to choose between them."

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II. DARTMOOR AND THE WALKHAM. Frederick Pollock

Illustrations: by L. R. O'Brien. Dartmoor Weather—Post Bridge, Dartmoor—Cottage on Dartmoor—From Pu Tor, Dartmoor—Merivale Bridge with Mis Tor—Vixin Tor, Dartmoor—A Devonshire Lane—Hall's Farm, Dartmoor.

III. THE PIANOFORTE AND ITS PRECURSORS. A. J. Hipkins.

Illustrations: Orpheus and Eurydice. Panels forming part of the Decoration for the side of a Pianoforte. Designed and painted by E Burne Jones for the instrument in the possession of W. Graham, esq.—The Green Clavichord—Eighteenth Century. South Kensington Museum—Rossi Spinet, Sixteenth Century. South Kensington Museum—Italian Octave Virginal combined with Cabinet, circa, A. D. 1600. South Kensington Museum—Angel Playing on a Psaltery. From the Pictures by Oreagna in the National Gallery—Roman Clavicembalo or Harpsichord, A. D. 1521. South Kensington Museum—Spinet by Player. South Kensington Museum—Piano by Christofori, A. D. 1726. Kraus Museum, Florence—Silbermann Grand Piano, A. D. 1746. From the original used by J. S. Bach in the Town Palace, Potsdam. Published by permission of H. I. H. the Crown Princess of Germany—Piano belonging to L. Alma Tadema, esq. R. A.—Cover of a Pianoforte. Designed and painted by E Burne Jones, for the instrument in the possession of W. Graham, esq.—Pianoforte by Hawkins, A. D. 1800. In the possession of Messrs. Broadwood—Southwell's Piano, A. D. 1798. In the possession of A. Simpson, esq.—Cerberus. One of a series of Panels illustrating the story of Orpheus and Eurydice painted by E. Burne Jones on the Piano belonging to W. Graham, esq.

IV. THE HARES AND THE FROGS. THE FABLE—APPLICATION.

Illustrations by Randolph Caldecott.

V. THE EMPEROR AND HIS MARSHAL. Arch. Forbes.

Illustrated by F. Villiers—In the Bow Window of St. Cloud—"I saw the first man fall that met his death in the Franco-German War"—"They drank a brewery dry, and klassed all the girls in the Rhenish the Hof"—Awakened by a shell at Longueville—"Follow me, Father"—The Emperor's Fete Day—"What happened on the following morning was told me in Zululand by the poor Prince Imperial."

VI. MATTHEW ARNOLD.....Henry James.

VII. RIVERS AND RIVER-GORGES OF THE OLD WORLD AND THE NEW.....Archibald Geikie.

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ORNAMENTS, INITIAL LETTERS, &c.

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Columbia Institute, 106 West 42d-st., E. Fowler, A. B., Prin., Marlborough Churchill, jr., M. A., Headmaster, Collegiate, Business and Primary depts. Reopens Sept. 26.

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THE MARKETS.

TOTAL RECEIPTS OF PRODUCE.

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NEW-YORK, Jan. 5, 1884.

BW Flour, pk	200	Oatmeal, bbls	125	Lard, tcs	270
Beeves, bbl	28	Flaxseed, bgs	1,250	Lard, kegs	578
Beans, bags	1,340	Grease, pkgs	128	Butter, pkgs	2,523
B'swax, pkg	1	Grass seed,		Cheese, pkgs	8
Cotton, bal's	5,161	bags	660	D hogs,	5,9
C seed, n'l bg	300	Hides, No.	1	Fish, pkg, fish	500
Eggs, pkgs	1,196	Pickles, bales	17	Rice, pkgs	80
Flour, bbls	17,084	Hops, bales	41	Skins, bales	1
C meal, bcs	125	Lead, pigs	5,73	Starch, pkgs	190
C Meal, sacks	214	Leather, sides	4,[illegible]	Steamers, pkg	1
Wheat, bush	8,000	Leather, rolls	18	Sumac, hds	12
Corn, bush	20,[illegible]	Rosin, bbls	432	Tallow, pkgs	428
Oats, bush	3,40	Molasses, pkg	835	Tobacco, hds	10
Rye, bush	57,0	Pemento, bcs	11	Tobacco, pkg	10
Malt, bush	1,800	Pork, pkgs	242	Whiskey, bbls	107
Barley, bush	7,500	Cottonseed, pkg	3,500	Wool, bales	968

GENERAL MARKET REPORT.

NEW-YORK, Jan. 5, 1884.

ASHES—Quiet and unchanged.

COFFEE—Spot Rio quiet and steady, freely bid for fair, and [illegible] generally asked; sales 1,[illegible] bags Rio, delivery Nov., March, [illegible] R[illegible] 8[illegible] 8[illegible] 9[illegible] and 9[illegible] c. "Trade on private terms. Options [illegible] points higher, but less active; sales 18,250 bags at 10.8[illegible] c. for February, 10.950[illegible] for March, 11.0[illegible] 11.10c. for April, 11.[illegible] 11.20c. for May, 11.2[illegible] 56c. for June, 11.2[illegible] for July, and 11.[illegible] c. for December, closing [illegible] and steady as follows: January, [illegible] February, 10.[illegible] 10.[illegible] March, 10.95@11c.; April, 11.[illegible] May, 11.1[illegible]; June, 11.[illegible]; Mild grades quiet; the better grades of Maracaibo were firm, while the poorer grades were weak; 5,000 bags Maracaibo, private terms.

COTTON—Spot dull on form, quiet and unchanged; sales, 228 bales. Delivered on contracts, 100 bales. Receipts at the ports yesterday, 14,[illegible] bales; [illegible] last year, 34,[illegible] bales. Future moderately active, a decline of 5 to 6 points, closing barely steady; sales of 58,[illegible] bales; today's closing prices: January, [illegible] February, 10.[illegible] March, 10.[illegible] April, 11.13@11.[illegible] May, 11.2[illegible] June, 11.37@11.38; July, 11.4[illegible] August, 11.5[illegible] September, 11.[illegible] October, 10.9[illegible] November, 10.7[illegible] December, 10.[illegible] January and lowest price, 10.[illegible] February, 10.[illegible] March, 10.[illegible] April, 11.13@11.[illegible] May, 11.2[illegible] June, 11.3[illegible] July, 11.5[illegible] August, 11.6@11.[illegible] September, 11.2[illegible] October, 10.9[illegible] November, 10.[illegible]

FLOUR AND MEAL—FLOUR—Market still in buyers' favor, and a very slow trade for export, mainly in City Mill Extra. The sale for home trade was very heavy, moderate extent, and confined chiefly to medium and low grades. Prices of which [illegible] lower, with sales of 22,000 barrels, including 9,800 barrels City Mill Extra at $5.[illegible] 5[illegible] and [illegible] 6.00, mainly at [illegible] 5.[illegible] No. 2, 2.[illegible] 3.[illegible] for Spring, $2.5[illegible] 2.90 for Winter Wheat; 1,800 barrels Low Grades extra, $2.[illegible] 3.[illegible]; 1,000 barrels Superfine, $2.80@$3.15 for Spring, $3.1[illegible] 3.20 for Winter Wheat, [illegible] 3.[illegible] 3.[illegible] for Winter Wheat, [illegible] 3.[illegible] 3.55. Good to fancy [illegible] 3.[illegible] 3.[illegible] 3.[