A SPIRITED ROMANCE.

RIDER HAGGARD'S NEW STORY.

ALLAN QUATERMAIN: Being an Account of his Further Adventures and Discoveries in company with Sir Henry Curtis, Bart., Commander John Good, R. N., and one Umslopogaas. By H. RIDER HAGGARD. Copiously illustrated. 16mo, pp. 310. Harper & Brothers.

All who followed the adventures of Allan Quatermain and his companions, Sir Henry Curtis and Captain Good, through "King Solomon's Mines," will be delighted to meet them again in Mr. Haggard's new romance. "Allan Quatermain" is a striking exception to the general rule that attempts to carry the characters of one story into another result in a decline of interest. For this is perhaps the best piece of work the author has done. Though the scene is still Africa, there is no working over of old material, no repetition, and certainly no sign of decay in the writer's inventive power. The three friends take to themselves a fourth adventurer, who may be said to become the most heroic figure in the story. Umslopogaas is a Zulu chieftain who has been forced to abandon his tribe by a feud. He is a splendid animal, of enormous physical strength and a thirst for slaughter which is never quenched. His weapon is a battle-axe, on the handle of which he has registered by notches the lives he has taken, after the agreeable fashion of certain Western desperadoes who employ the butts of their revolvers in the same way. Umslopogaas is a ferocious old savage, but his prowess and his picturesqueness make it impossible not to admire him, and he is the central figure in at least two as spirited and graphic battle scenes as modern fiction can offer.

The object of the new quest is the discovery of a mysterious white people said to exist beyond Mount Kenia, far in the interior, in a country access to which is prevented by impenetrable thorn forests scores of miles in depth. The adventurers on their way to Mount Kenia get into trouble with the fierce Masai, and while resting at a missionary station on the river Tana a war-party seizes the little daughter of the missionary and lays siege to the mission, offering the child in return for one of the travellers, but declaring their purpose to kill them all. Then follows a most stirring account of an attack upon the sleeping savages. Umslopogaas and Curtis undertake to hold one of the outlets to the kraal in which the Masai are camped with their battle-axes, while the rest divide and assail the savages from different points. A great battle ensues, and though the Masai outnumber their assailants five to one, the firearms, the suddenness of the onset, and the resulting confusion, more than offset their numerical superiority. A "great and grim slaughter" ensues, in which the figure of the gigantic Zulu swinging his deadly axe stands out in high relief. He is an African Paladin, with the virtues as well as the defects of his savagery: heroically brave, enduring, loyal to death, wise in council, swift in action, simple of ideas, poetic in expression. The three white men have fortunately bethought them to procure light shirts of mail for this expedition, their experience in the Solomon's Mines adventure having taught them the value of such a defensive armor when fighting against savages armed with spears, swords and axes. Umslopogaas is with difficulty prevailed on to put on one of these mail shirts before going into the battle with the Masai, and he owes his life to the protection it affords. Henceforth the old chief fully appreciates the "iron skin," as he calls it, and is delighted when Curtis bestows it upon him.

After leaving Mackenzie's mission the party travel until they come to a large lake, and while exploring this body of water in a canoe they are sucked into a subterranean channel and plunged into pitch darkness. The adventures encountered in this underground river are of an exciting character. They narrowly escape destruction from a jet of natural gas which has become ignited there, and in trying to pass which they are nearly overcome with the heat. Then there is a particularly grim and ghastly episode in which they are attacked by swarms of gigantic crabs while resting on the bank in a great canon. Mr. Haggard in a terminal note states that he read about giant crabs of this character in a book of travels, but that he cannot recall the name of the work. He is undoubtedly justified in producing these giant crabs. A few years ago, in a narrative of travels, we think in New-Guinea, a story was told of a party being disturbed while eating on the beach by an invasion of giant spider-crabs. These hideous creatures were described as standing more than two feet high, and as being decidedly formidable adversaries. Mr. Haggard may be right also in making his crabs scream, but of that we are not so sure, having no recollection that the New-Guinea crabs emitted any sound. The artist who drew the illustration for Mr. Haggard's crab-scene has, however, made the mistake of belittling his crustaceans. As represented they do not surpass many of the edible varieties, and certainly do not deserve to be called "gigantic."

After various happenings the travellers find themselves at the goal of their journey, before the wonderful city Milosis, the splendid capital of the Zu-Vendi people, a white race whose existence it is perhaps unnecessary to try to account for. They may be of Persian descent. They may be sprung from one of the lost tribes of Israel. At all events they are sun-worshippers, and civilized after the manner of the older civilizations, which, though they knew nothing of electricity, steam, the printing-press or gunpowder, nevertheless succeeded probably in maintaining a fair average of comfort and happiness. The Zu-Vendis have made great advances in architecture and sculpture, as shown in their beautiful temples and palaces. In the description of their grand works of art Mr. Haggard has given the reins to his imagination and produced a series of brilliant and beautiful pictures, of which the "Flower Temple" is the most remarkable. But the reader will probably hasten from the architectural merits of the "Frowning City" to the action of the story, and will thus encounter the twin Queens of the Zu-Vendi, the blonde beauty Nylepatha and the brunette beauty Sorais. These charming young Queens are at once strongly attracted by the handsome Sir Henry Curtis, and they resist the unamiable purpose of the Chief Priest, Agon, who desires to make a burnt offering of the travellers because they unwittingly slew some sacred hippopotami in approaching the city. They escape a deadly snare laid for them by the vindictive priest, but, unfortunately, the two Queens have both fallen in love with Curtis, and the result is civil war and general confusion. It is during this period of excitement that the Zulu performs his last and finest feat. The chapter "How Umslopogaas held the Stair" is really a superb piece of description. The headlong ride from the camp, the hairbreadth escape of Nylepatha from her treacherous sister's plot, and the majestic chivalry of the great Zulu's magnificent feat of arms on the historic staircase, make up a whole which for fire, dash, breadth of imagination and graphic force, deserves to take its place with the best work in the literature of romance.

It is not worth while to follow the story further. The interest is maintained to the end, though the death of Umslopogaas removes the boldest figure from the canvas. Naturally, Curtis and Good have to be left with the Zu-Vendi, the country being too positively inaccessible for escape, and the subterranean river being of course impracticable for purposes of egress. The necessity of taking up a permanent abode in Milosis, however, is rendered anything but disagreeable to Curtis and Good, while poor old Allan Quatermain has reached the end of his earthly journey and could not escape if he wished to do so.

Of course the story is one of frank adventure. It is romance. It is wilful defiance of the new dicta which requires, first, that the writer of fiction shall describe nothing but the real; and, second, that in describing the real he shall carefully avoid all but the commonplace. The result of this method is a class of works which are desperately faithful to realism, and which paint, for the use and behoof of a somewhat perplexed and unsatisfied world, phases of life and kinds of people in which and in whom nobody outside of a novel could possibly take the slightest interest. Modern society is told that it is its duty to admire the introspective and psychological school of fiction; that the manifestation of a deep interest in the simulation of the mental processes through which dull people attain to stupid deeds is an indispensable proof of culture; and that the novel of action is relegated to that literary limbo in which, according to the hypothesis, every writer is immured who lived before the new school discovered its own excellencies. Modern society, however, is stiff-necked and strongly conservative. Feeling in itself the human nature which has always, from the times of Homer, demanded, rejoiced in, and responded to, romance and the romantic, it turns with an audible sigh of relief to the forbidden fruit, and in the novel of action it rids itself of the unpleasant aftertaste left by the novel of severe and artificial analysis. It welcomes Mr. Rider Haggard with enthusiastic acclaim. It declares obstinately, and to the mingled grief and pity of the new school, that his stories are capital; that it prefers them for purposes of amusement to the orthodox psychologic fiction of the day, and that it continues to need the stimulus of romanticism as much as ever. This is a dreadful state of affairs, but the indications are that it will continue indefinitely, and so long as Mr. Haggard produces stories as interesting and skilful as "King Solomon's Mines," "She" and "Allan Quatermain" we have no doubt that the people everywhere will flock to read them with avidity, and will develop an ever-increasing appetite for this kind of fiction.

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GOOD SIX PER CENT BONDS of Gas and Water Companies for sale at par. Interest payable in N. Y. WELLING & CO., No. 2 Wall-st.

Proposals.

NOTICE TO CONTRACTORS. Sealed proposals will be received at the office of the County Commissioners up to noon of July 22, A. D. 1887, for building a County Hospital in Omaha, Douglas County, Neb., according to the plans and specifications on file in the County Commissioners' Office. Each bid must be accompanied by a certified check in the amount of Five Hundred Dollars. The right is reserved to reject any and all bids. C. F. NEEDHAM, County Clerk.

Musical Instruments.

A NUMBER OF VERY SLIGHTLY USED upright and square pianos of our make, which were specially selected and only used by the artists of the Metropolitan Opera House Company during the past opera season, will be sold at a liberal reduction from our regular prices. PIANOS FOR RENT. WILLIAM KNABE & CO., 112 5th-ave.

ADVERTISEMENTS FOR THE NEW-YORK TRIBUNE WILL BE RECEIVED AT THE UPTOWN OFFICES, No. 1,238 Broadway, corner Thirty-first-st., until 9 p. m., 950 Broadway, between Twenty-second and Twenty-third sts., until 8 p. m., 308 West Twenty-third-st., corner Eighth-ave., 152 Sixth-ave., 153 Fourth-ave., corner Fourteenth-st., 760 Third-ave., corner Forty-seventh-st., 1,007 Third-ave., near Sixtieth-st.

Horses and Carriages.

A LARGE ASSORTMENT OF SPRING AND SUMMER CARRIAGES, manufactured on the premises, suitable for city and country use, at moderate prices. An inspection solicited. Also, a quantity of second-hand carriages very cheap. J. CURLEY, corner State-st. and Boerum Place, Brooklyn.

FOR SALE. Extra nice pony, with cart and harness, at a bargain. Apply JAMES AUSTIN, P. O. Box 591.

FOR SALE.—Team of handsome bay carriage horses, warranted sound and kind; one set of silver-mounted double harness, one set of road harness, and one cabriolet in first-class order. All to be sold at a great sacrifice. Can be seen at private stable, No. 125 West 50th-st.

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Steamboats and Railroads.

HUDSON RIVER BY DAYLIGHT. Day Line Steamers ALBANY and C. VIBBARD, Daily (except Sundays). Leave Brooklyn, Fulton-st. (by Annex) 8:00 a. m. " New-York, Vestry-st. pier 8:40 a. m. " New-York, West 22d-st. pier 9:00 a. m. For ALBANY, landing at Yonkers, West Point, Newburg, Poughkeepsie, Rhinebeck, Catskill and Hudson. Returning, leave Albany 8:30 a. m. A fine BAND attached to each boat. CONNECTIONS: WEST POINT and NEWBURG, with down day boat. RHINEBECK (by ferry), with special train on (Ulster & Del. R. R.) for the resorts of the Catskill Mountains. CATSKILL, with special train on the Catskill Mt. R. R. HUDSON, with Boston & Albany R. R. for Chatham, Pittsfield, &c. ALBANY, with N. Y. CENTRAL & H. R. R. R. for Utica, Buffalo, NIAGARA FALLS, & the West, with Boston & Albany R. R. for Boston & D. & H. C. and Co.'s Railroad for Montreal and the North and SPECIAL TRAINS TO AND FROM SARATOGA. The New-York Transfer Co. will call for and check baggage from hotels and residences.

BOSTON, WATCH HILL, NARRAGANSETT PIER. VIA STONINGTON LINE. From New Pier 36, North River, one block above Canal-st., at 5 p. m., daily, except Sunday. Through car from steamer's wharf to Narragansett Pier without extra charge. Send for Summer excursion book.

PENNSYLVANIA RAILROAD. On and after JUNE 27, 1887. GREAT TRUNK LINE AND UNITED STATES MAIL ROUTE. Trains leave New-York, via Desbrosses and Cortlandt Streets Ferries, as follows: Harrisburg, Pittsburg and the West, with Pullman Palace Cars attached, 9 a. m., 7 and 8 p. m. daily. New-York and Chicago Limited of Parlor, Dining, Smoking and Sleeping Vestibuled Cars at 8 a. m. every day. Williamsport, Lock Haven, 9 a. m., 8 p. m.: Corry and Erie at 8 p. m., connecting at Corry for Titusville, Petroleum Centre, and the Oil Regions. For Lebanon, 9:00 a. m., 3:20 p. m., and 12:15 night. Baltimore, Washington and the South. "Limited Washington Express" of Pullman Parlor Cars and Pennsylvania Railroad Dining Car daily, except Sunday, 10 a. m.; arrive Washington 4:00 p. m. and daily, 3:40 p. m.; arrive Washington 6:55 p. m.; regular at 6:20, 8:00 and 8:30 a. m., 1:00, 2:00, 4:30 and 9 p. m., and 12:15 night. Sunday, 6:15 and 9:00 a. m., 4:30 and 9 p. m., and 12:15 night. For Atlantic City, except Sunday, 1 and 3 p. m. For Cape May, week days, 1 p. m. Long Branch, Bay Head Junction and intermediate stations, via Railway and Amboy, 7:10, 9:10 a. m., 12 noon, 3:30, 3:40 (3:40 limited), 4:10, 5 and 6:30 p. m. On Sunday 7:15, 9:15 a. m. and 5 p. m. (do not stop at Asbury Park). For Old Point and Norfolk, via New-York, Philadelphia and Norfolk Railroad, 8:00 p. m. every day; via Baltimore and Bay Line, 4:30 p. m. week-days. Boats of "Brooklyn Annex" connect with all through trains at Jersey City, affording a speedy and direct transfer for Brooklyn travel. *Trains arrive* From Pittsburg, 7:10, 7:30, 11:30 a. m., 7:00 and 9:35 p. m. daily. From Washington and Baltimore, 6:20, 6:50 a. m., 1:20, 3:20, 3:38, 4:50, 5:50, 9:20 and 10:35 p. m. Sunday, 6:20, 6:50 a. m., 3:20, 5:50, 9:20 and 10:35 p. m. From Philadelphia, 3:50, 6:20, 6:50, 7:10, 7:30, 9:20, 9:30, 10:40, 11:30, 11:50 a. m., 1:20, 2:00, 3:20, 3:30, 4:50, 5:50, 6:20, 7:00, 7:20, 8:50, 9:20, 9:35, 10:35 p. m. and 12:20 night. Sunday, 3:50, 6:20, 6:50, 7:20, 7:35, 11:35, 11:50 a. m., 3:20, 5:50, 7:00, 8:05, 9:20, 9:35, 10:35 p. m. FOR PHILADELPHIA. Express Trains leave New-York, via Desbrosses and Cortlandt Streets Ferries, as follows: 6:20, 7:20, 8, 9 (9 Chicago Limited and 10 Washington Limited, Dining Cars), and 11 a. m., 1, 2, 3:20, 4, 4:30, 5, 6, 7, 8 and 9 p. m., and 12:15 night. Accommodation 8:30 and 11:10 a. m., 4:40 p. m. Sundays, Express 6:15, 9 (9 Limited), and 10 a. m., 4, 4:30, 5, 6, 7, 8 and 9 p. m., and 12:15 night. Trains leaving New-York daily except Sunday at 8:00, 9, and 11:10 a. m., 1, 2, 4, 5, 8 p. m. and 10 a. m. and 7 p. m. on Sundays, connect at Trenton for Camden. Returning, trains leave Broad Street Station, Philadelphia, 12:01, 3:30, 4:05, 4:40, 5:10, 6:50, 7:30, 8:20, 8:30, 9:40, 11 and 11:15 a. m. (Limited Express, with Dining Car, 1:14 and 4:00 p. m.), 12:49, 2:30, 3:20, 4, 4:10, 5, 6:35, 7:12, 8:12 and 9:50 p. m. On Sunday, 12:01, 3:20, 4:05, 4:40, 5:10, 8:30, 9:40 a