DEET FOR MENTAL DYSPEPTICS, AND A CUEB POR HY-POCHONDRIA, HY-POCRISY, OR ANY COMPLAINT OF A BY ORDER.

BY OUR SERIES EDITOR.

ALMANAC AND DIARY.

MORT METER-ILLOGICAL OBSERVATIONS FOR

Menday, 28. - Visit of Indian Savages to Andy at the White House, to solicit Gov-erament pap for themselves and their ратроомен.

Wassday, 29.— Cold snap—the Oyster Boats at Red Bank froze fast to the City Ice Boat, preventing the steamer from coming up to the city.

Wednesday, 30.—The President keeps an open house at Washington. It is the impression of the newspaper reporters that Andy can "keep a hotel,"

Thursday, 31.—Meeting of City Councils, Councilman Smith apologizes for running away with the bill on the salt ques-tion. He sald, with so much salt in the debates, they got to be quite dry. February.

Priday, 1.—Important arrival—the arrival in our city of a General Thaw. There was a great deal of running in the streets on account of it—the sidewalks were full.

Saturday, 2.- Senies Column Day, The Editor having been tendered a free pass te Laurei Hill Cemetery, his vault-ing ambition leads him to imitate Prince Alfred, and to respectfully docline the



THE TWO PRINCES.

Prince James-"Alfred, Pa says I may give you my boat." Prince Alfred-"Oh, how nice it would be, but Ma says we don't advertise in the New York

IMPORTANT ANNOUNCEMENT By the Ocean and Evening Telegraph !!

INTERESTING CORRESPONDENCE WITH PRINCE ALFRED!!!

The following correspondence between an eminent American and Queen Victoria's sailor sen, Alfred, does more than anything else to show the good feeling and harmony that exists between the two Governments, and which, it is hoped, will continue to exist, at least until we get our money on the Alabama claims. This correspondence of the dear friends and correspondents (we can use no better term than "dear," when their words of friendship cost \$5 a letter), is from our much respected Mayor, tendering to Prince Alfred, as a Captain in the Royal Navy, and an admirer of naval architecture, the --- however, we will not anticipate, as the books say. We call attention to the correspendence, which will explain itself:-

MAYOR'S OFFICE S. W. corner Fifth and Chesnut streets. Your Royal Highness:-Noticing at Lord Lennox's dinner, given to the American yachtsmen, you were pleased to match your yacht, the Viking, to sail against my friend Mr. Benmett's yacht, Henrietta, for £100, I was impressed with the belief that you were an admirer of fast craft, and though I do not wish to interfere with giving you or Mr. Bennett a chance from backing out from the race, yet I am instructed by the Select and Common Councils of the city of Philadelphia to ask of you to accept, as a New Year's Gift, the



PHILADELPHIA CITY ICE BOAT, now lying in perfect order off League Island, fast in the ice. Indeed, at present, she is the fastest boat in our noble Delaware.

I beg you will accept this stately iron-clad as a gift to an English Duke from an American Mayor, Captain Schellinger would have been Instructed to hold her subject to your orders, had she not been already held fast enough by the ice at the Horseshoe. The unbounded hospitality with which we treated your elder brother when he was here, and the first-class notices I gave him in the North American and United States Gazette, of which I was then editor-in-chief, will always be remembered by me, and I sincerely hope you will not deprive me of doing something for yourself in the advertising line.

I have the honor to remain yours,

MOBTON. OTHBORNE, January 22.

My D-dear Morton:-I fi-find it vewy difficult to expwess how gwatefully (as there is no Expwess Company on the Island-ha! ha!) I appweelate, as a fellah should, the kindly feelings which dictated your letter to my actheptance of the f-first class present named in your wewyk-kindepistle. Although I was pwevented by a d-domestic athiethion (viz., the loss of eyeglath) from paying my wespects to you thooner, I also appweciate the d-delicacy by presthenting your generous offer in an in-in-international chawacter. It ith this last considewation which has led me to hesitate in replying to your letter per-personally. It would be impothible for a feliah like me to acthept so White an Elephant, Ha! ha! I twust that neither you or your Select or Common Counthillors will get angwy, or wed in the face, which is wortht of all (every feliah hates to be wed in the face), at me, b-because I declined your vewy generouth offer. The Philadelphia Thity Ithe Boat ith a vessel that any ellah wuld be p-pwoud to pothess, and I twust she may long continue where she Ith. I f-fail

to weckomember what she cost; but I know she would be a costhly powsent, ha, ha! We must do our best to wival her, and I s-sincerly hope that bweaking ithe may be the only bweak-out there may be between the Bwitish thwone and your own fellahs.

It hath p-pleased your Honor to refer to yourtheif ath a former editor, and now a new Mayor. I s-should think that from your habit of being up at night ath an editor, the people would thay you that on them like a night-mayor. Ha! ha! P. S .- If ever I come to your country like my brother Albert did, I would exthpeet you w-would give a fellah a first-clath notice in your paper, which ith a pwivate matter.

Yours, thintherely, ALVEED.

Correspondence from Chicago. Dear Series Editor:-I, last week, as you know, attended the Crosby Opera House Art Association and Wheel of Fortune, and made the acquaintance of some of the first families. I

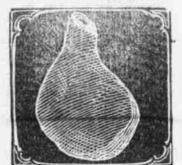
mean those families who bought the first tickets. I may add, however, that none of the first families came out last; and the family of an [agraculturist, whose wife does not wear a waterfall, and who had herototore been reckoned among the last families, come out first, and has been made even greater than Mohammed, in that he had never been to an Opera House until

an Opera House came to him. I, in order to make sure of not getting the building, the owning of which, I learned, had ruined Mr. Crosby, bought my ticket late; indeed, I believe it was the last ticket bought, Nevertheless, I determined out here, in case I should draw it, to superintend the delivery of t to me in person.

When I arrived I found a regular bank panic, ecasioned by the snow-banks refusing to break, although run upon by locomotives and other contrivances heavily; neither would they liquidate, on account of the continued spell of cold weather. Another feature surprised me; I am amazed at the immense snows (nose) on the

The wheels that were to contain the numbers and the prizes were placed in the room on Saturday, consequently many of us had the advantago of practising drawing lucky numbers before the day of trial, had we been so minded; but our honor prevented any attempts of the kind.

When the drawing in the hall commenced, we all considered the large paintings, valued at thousands of dollars, as nothing, so long as that Mordecal of the Opera House lay hid away in the wheel. Even ticket 199,999, held by your Own Correspondent, and which was awarded



PORTRAIT OF BACON,

by a native Chicago artist, excited no envy. But after awhile ticket No. 58,600 came to light, and with it the Opera House.

This proved two things; that the lucky ticket was not among the "unsold," as Mr. Crosby might hope; and I had bought my ticket, 141,399, too late. When it was announced who had drawn the prize, the gentleman who won the Opera House walked up to the platform to reve it, as I believe he had very ill-conceived notions of what an Opera House was. After the "House" was disposed of the Committee pulled out the prizes by the handful, and threw them about with a lavish hand, reserving to Mr. Crosby, however, some choice paintings, under the plea of "unsold," which I believe he was, but which could not be said of many others. @For fear the sudden good fortune that had just befallen the gentleman from the country might work his ruin, as fortunes are said to do, I addressed him a tender note from my hotel, asking him what he intended doing with the Opera House, now he had it, and cautioning him against sharpers, who would try and get hold of his money. Also recommended him to buy my painting, "Portrait of Bacon," valued by the Committee at \$5000. Next morning I received from him the following note:-

Zur :- Me and the old woman and the children is goin to move to Chicago if we kin git rid of Sukey at an advantidge, as she is a good milker. I would put her agin eny cow in the country; and after that we don't know what weal do, unless i cood git a pardner to furnish sum capital to start a grocery bismess, and rent the up-stairs to the pork packers, as some fellers in our tavern said it wood be a bully place fur that bisiness, and they mite buy your pictur for a sign: but i don't want any picturs. i will not sell it till i hev tried the grocery bisiness, as me and the old woman and Adaline, that's my grown-up dorter, hev always had a hankerin after a store, and Adaline sez keep dry goods Yourn till death. and trimmins.

ABNER h. BEET. N. B .- i'm no johnson man.

After receiving this letter, dear Editor, I felt that there was no more for me to do in this city,



LEAVING MY PICTURE AT A PRIEND'S, I determined to return home. I did not realize as much for my "Portrait of Bacon" as the Committee had led me to expect from their printed catalogue, so that, not to put to fine a point on it, I may say that I am disappointed.

YOUR OWN CORRESPONDENT.

PHILADELPHIA SURGEONS PHILADELPHIA SUBGROUND PHILADELPHIA SUBGROUND PHILADELPHIA SUBGROUND PHILADELPHIA SUBGROUND PHILADELPHIA SUBGROUND PACENTAL SUBGROUND PACENT SUBGROUND PROBLEM SUBGROUND PHILADELPHIA SUBGROUND PROBLEM SUBGROUND PHILADELPHIA SUBGROUND PROBLEM SUBGROUND PHILADELPHIA SUBGROUND PHILADELPHIA SUBGROUND PROBLEM SUBGROUND PHILADELPHIA SUBGROUND PHILADELPHIA SUBGROUND PHILADELPHIA SUBGROUND PHILADELPHIA SUBGROUND PHILADELPHIA SUBGROUND PHILADELPHIA SUBGROUND PROBLEM SUBGROUND PHILADELPHIA SUBGROUND PROBLEM SUBGROUND PHILADELPHIA SUBGROUND PROBLEM SUBGROUND PROBLEM SUBGROUND PHILADELPHIA SUBGROUND PROBLEM SUBG

SONNETS AND SONNETEERS.

Leigh Hunt's Posthumous Work. Leigh Hunt's plea in behalf of "the species or poem called the sonnet" will be read with keen delight by the young poets, and with careful attention by scholars, and with curiosity by those who are neither scholastic nor Hunt contends that the sonnet, while admitting of a greater and happier levity than those who think lightly of it imagine, is in reality connected with some of the most thoughtful, some of the most affecting, and some of the grandest events of the most exalted men." After this prelude it is not surprising to see him wax warm in the cause he espouses-the cause of a form of verse in which the imitators vastly outnumber the masters.

His expression of a hope that his disquisitions may "excite a disposition to the cultivation of the sonnet in all poetical quarters, particularly those of the country in which this book first makes its appearance"—that country being the United States—will, we fear, find but a feeble echo in the breasts of magazine conductors and newspaper editors, most of whom have dreadful recollections of bushels of chaff unredeemed by grains of paiatable wheat. However, Hunt's counsel to sonneteers will be read, together with his praise of sonnet-making, and his timely hints may help to improve the general quality of the article. Let us hope so.

Thirteen rules are laid down for the guidance of the sonneteer. Briefly, they are as follows:-That a somet must be a legitimate production, in the Italian fashion, with but two rhymes to the octave and not more than three to the sestette; it must have but one leading idea; this idea must be clearly developed, with no forced rhymes nor superfluous words, nor yet a word too little or out of place; there must be no long words; the rhymes must be so varied as not to beat upon the same vowel; and its interest should be greatest at the close. With these concise directions we receive a final admonition:-"Go now, you who undertake to scorn the sonnet, and see if you had not better have made yourself a little more acquainted with what you scorned."

Scorn being clearly impossible after this biting rebuke of all scoffers, the reader is at once introduced to the graver discussions of the subject, and here begins the really valua-ble part of the work. So complete a history of the sonnet has never before been written. nor one which the most unpoetical reader will study with mere interest. Beginning with the Adam of sonneteers—Friar Guittone, of Arezzo, "the first to give the sonnet its right workmanlike treatment and versification"-Hunt proceeds to sketch the tender and graceful efforts of Cino da Pistola, Guido Cavalcanti, Dante, and Petrarca. He compares the two latter in a few terse phrases which mark their individual peculiarities very

"The unquestionable superiority of Dante in the sonnet, as appears to me, was the very important one of grace over elegance; that is to say, of the inner spirit of the beautiful over the outer; of unstudied, as opposed to studied effect; of sentiment expressing itself wholly for its own sake, contrasted with sentiment selecting its words for the sake of the words also.

"Not that Petrarca had no grace. Far was he from any such nullity. He had a great deal of grace, but not we much in distinction from the critical sense of it; not such reliance upon it, apart from the aid to be given it by the accomplishment of style, Petrarca has frequent in-stances, not only of grace, but of passion; to say nothing of the most exalted mind. But he hved in an age of less trouble and more literature than Dante, was more prosperous and in favor, and was also of a nature less given to extremes so that his poetry, like his life, was altogether of a more equable description; and hence a differ-ence in it from Dante's, which, if it rendered it not so great, left it greatly beautiful, and, till society itself became stirred up and impassioned

with new revolutions, more popular. "Petrarea has been pronounced monotonous. His subject, no doubt, is monotonous; and it is easy to give a few glances at him and lay him aside under that impression. But how is it that the world has listened to him so long? Ludies, too, may be thought to know something of this matter; and they are all in his tayor. Ladies of no great turn for monotony in love have ex-pressly admired him for his variations on that theme; and sentimental ladies have found him as charming in the nineteenth century as he was in the fourteenth. Nor are the other sex, whose good-will he has not so bespoken, less ervid in their extolments. Throughout the whole series of Italian poets, not excepting his fault-finder Tasson, his praises are constantly sounding; and two of the latest and manifest of them-Alderi and Foscolo-worshipped the ground he trod on- A reign of five hundred years over the most poetical and musical of countries, with all Europe for its coho, is surely answer enough to a charge of monotony,

"It is to be acknowledged, however, that you must listen closely, and that the more you know of his language the more you will find it

Tasso's sonnets, "lying as thick as stars in his firmament," are sharply criticised. While some of them are "splendid, other grand, many are faint enough, as if through sick-ness or misfortune," and the faults are those of exuberance and verbal trifling. Tasso "did nothing peculiar for the sonnet." But Marini was worse; he is the celebrated corrupter of Italian poetry, and he brought together in one stifling heap all the enermities committed by other poets, becoming "the greatest and most profuse master that ever appeared of all that is adulterate in false poetry." Exit Marini!

An amusing chapter is given to the comic sonnet of Italy, and it is noted as a curious circumstance "that the stately and solemn Milton should have been the first English writer" to introduce this style of composition to his countrymen-the example in point being his famous attack on the Presbyterians of the Long Parliament, beginning:-

"Because you have thrown off your Prelate

The comic chapter winds up with the following:-

"Crescimbeni, in the third book of Commentaries' on his 'History of Italian Poetry,' has given his readers a specimen of the sonnet which iterates but a single word. Every line of it terminates with the word 'Argo.' It is a solution of a riddle on the ship of the Argonants: but is not worth repeating. That no form of sonnet, however, which has appeared, and which is of the least interest, even as a curiosity. may be wanting to these pages, I shall make bold, on the strength of the Anglo-American nature of the book, to finish the present portion of my theme with a sonnet of my own, written on the same plan, but on a subject which can be devoid of interest nowhere. I can speak thus of it with the less immodesty, masmuch as the reader will see that it is a thing easy for anybody to write, the plan and the subject being

"ITERATING SONNET. Written during the talk of War between England

war between England and the United States!
Impossible! Pshaw! Stuff!—'United States! Why, they themselves are the United States: London and Boston are United States: New York and Liverpool United States:

Cotton and spinning very United States: Progress and Liberty, United States: Their names, fames, books, bloods, all United

Hunt and S. Adams Lec. 2 volumes. Boston: Roberts Brothers.

But 'bloods are up' in the United States'
Welly-Would'at have 'low' bloods in the United States? No: high bloods—high—in both United States:

So high that, seeing their United States,

They scorn to stoop from such United States
Solely to please poor dis-United States," Dwelling upon the fact that the earliest English sonnets—those of Sir Thomas Wyatt—chiefly turned upon illegal attachments. Hunt regards this as a liverary curiosity, and thereupon gossips pleasantly. In Shakespeare's sonnets, however, "the love is of so true a nature," and they so carefully conceal from view the object of the poet's passion, that "they conquer all objection." Spenser, says Hunt, uttered noble and sweet notes; Raleigh wrote one sonnet so excellent that it makes us wish he had written a thou-

sand : Coleridge's sonnets give but glimpser of his genius. Of the living Hunt avoids speaking, indulging in only one exception in the case of Mrs. Browning-living when Hunt wrote; now both are dead. This posthumous work of Leigh Hunt'sthe essay which bears his name is really a

volume in itself-has a permaneut value, aside from its sharp characterizations of hterary men. It is followed by a disquisition on American sonnets and sonneteers, written by the editor-a shorter but very comprehensive account of the writers of sonnets in this country. The earliest American sonneteer was David Humphreys, born in Connecticut in 1753, and the catalogue is continued down to the present day. There is an earnest expression of regret that Stoddard has not cultivated the sonnet to its utmost limits, and there is also a generous estimate of other living writers. Among the American sonneteers whose productions are quoted in the second volume are Allston, Bryant, Longfellow, Percival, Tuckerman, Boker, Lowell, Taylor, Aldrich, Hayne. Anne C. Lynch (Mrs. Botta), Mrs. Hale, and Mrs. Kinney. The "Book of the Sonnet" is an essay, a

cyclopedia, and a history; and, covering a field not before thoroughly explored, is peculiarly attractive.

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