6

REPENTANCE. A kitten once to its mother said: "I'll never more be good; But I'll go and be a robber fierce, And live in a dreary wood, Wood, wood, wood, And live in a dreary wood."

It climbed a tree to rob a nest Of young and tender owls: But the branch broke off and the kitten fell, With six tremendous howls,

Howls, howls, howls; With six tremendous howls. Then up it rose, and scratched its nose,]

And went home very sad: "Oh ! mother dear, behold me here, I'll never more be bad, Bad, bad, bad, I'll never more be bad."

THE POETRY OF FACT.

Ferhaps there is nothing that more astonishes the student of modern literature than to find, on the one hand, many of those things which he had esteemed mere fictions of the fancy, to have had their origin in historical fact; and, on the other, that many others, which were and are really the products of the poetic imagination, have been in the present, and will be in the future, actualised by the ingenuity of science, or the progress of society. Even the fairies have been traced to a specific birthplace, and an actual race of dwarflish beings having a local habitation and a name. A shrewd observer has traced all the distinguishing marks by which they are described to the settlements of the Lapps. These, like what we are told of the fairies, live in green mounds, pop up their heads when disturbed by people treading on their houses, steal children, are on familiar terms with the people about them when they treat them well, and punish them in return for ill-treatment. A Lapp is a little flesheating mortal, having control over animals, sometimes living in a tent, and sleeping out of doors, wrapped in his deer-skin shirt, but generally in a green mound, exactly answering to a fairy retreat. One sagacious traveller visited such a home on the most northern peninsula in Europe, to the east of the North Cape, close to the sea, in a sandy hollow near a burn. It was round, about twelve feet in diameter, sunk three feet in the sand, the roof being made of sticks and covered with turf, and the whole structure, at a short distance, looking exactly like a conical green mound about four feet high. There was famous crop of grass on it, and children and dogs ran out at the door, and up to the top when the visitants approached, as ants run on an ant-hill when disturbed. Their fire was in the middle of the floor, and the pot hung over it from the roof.

A house in South Uist, in the sand-hills close to the sea, built of loose boulders, circular, and with recesses in the sides, bears corroborative testimony. It was covered when found, and full of sand, which, being removed, stone querns and combs of bones were detected miagled with ashes. Near the level of the top there was a stratum of bones and teeth of large grass-eating animals, the bones being splintered and broken, blended with ashes and shells, oysters, cockles, and periwinkles, showing clearly the original level of the ground, and proving that this was a dwelling almost the same as a Lapp "Gam" at Hopseidet.

These descriptions tally exactly with our fairy tales; and, indeed, ur traveller's adventures read nearly as elvishly. The scene is laid at Quickjok, and on Vallespik, Swedish Lapland, and the Lapps and the deer are the actors in it. A small man of five-and-twenty is seen from the opposite side of a river. He wears a high blue cap, yet he is so short that both he and his cap could stand upright under the arm of the observer. A party having been formed to make better acquaintance with the deer, the Lapp took from its hidingplace in a fir-tree a long birch pole, which aided him in his pursuit, and enabled him to outstrip his companions. One of these looked after him through a glass, and saw, like a brown speck on the shoulder of Vallespik, a small mortal with two dogs driving home the door. They also visited a "cota," which was a permanent dwelling made in the shape of a sugar-loaf, with birch sticks, and long flat stones and turf; it had a door, a mere narrow slit, opening to the west, and a hole in the roof to let out the smoke. Inside was a girl of about fifteen, with very pretty eyes, sitting crouched up in a corner, and looking as scared as one of her own tawns. A priest who attended the party remarked that if they had not been accompanied by the Lappe she would have fainted or run away to the hills. The narrator of the adventure began to sketch her, as she sat modestly in her dark corner, and was rejoicing in the extreme stillness of his sitter, when, on looking up from some careful touch, he found that she had vanished through the doorway. -tantivo noonle may have sat for Those conserver pro-p. the fairies of the nursery-tales, even for the Puck of the Midsummer Night's Dream. Our classical fairies-such as people Spenser's great poetic allegory-are not of this class. They are of full size, and have spiritual powers corresponding. Nor has Shakespeare painted his "Oberon" and "Titania" as minute beings; rather they have the stature and intelligence of demi-gods. Spenser and our dramatist contemplated them through a telescope, which, perhaps, more humble believers had inverted, and thus the giants and fairies were, after all, but one and the same set of beings viewed in a different manner. It is curious that whatever magic art giants may have mustered, they were always, like Old Nick himself in the Icelandic legends, beaten in the end by men, though they also are painted as man-eaters and owners of slaves. Some lived in caves, some had houses and cattle. Like Hercules, they fought with clubs. Are these imagined beings men or myths ? In either case, they are represented as strange lubberly beings, whose dealings with menalways end in their own discomfiture. Little real resemblance have the weird sisters in the tragedy of Mabeth to the three strange hags we meet with in the annals of Holinshead They may have been intended by the legend writer for the fates or valkyries of northern mythology, but the historian does not say so. With our great dramatist they are simply the exponents of Macbeth's state of mind, who had meditated the mur-Duncan before he had seen the witches. The poet uses such materials, always crude under the best of circumstances, in accordance with his theme, and, by means of the most exquisite art, works them into harmony with it as illustrations of psychological motives of which the original fabulist never dreamed. In such manner, they are refined and elevated, and rendered fit to become factors in a drama designed to lay bare the bases of superstitious hellef; which they show both in principle and in action. Shakespeare's sisters are as superior to the witches in Holinshed, as Milton's Satan Is to the Lucifer of Dante, or the Fiend of the

miraele-play. Superior writers in all litera-tures, whether Hebrew, Greek, Latin, Italiau, English, or German, deal with their themes after the same fashion. They transmute and convert them into higher and still higher meanings, till they grow into symbols and types. Faust is such a type; so is Don Juan; so is Beatrice; so is Dido; so is Achilles; and so is Adam. They have a strange vitality, these types.

Actors and story-tellers are the preservers of the traditions that grow into types, and crea-tors of the types themselves by the develop-ment that they give to the traditions. Some thirty or forty years ago, men in the High-lands used to congregate and tell stories; and even lately they spent whele winter nights about the fire listening to old-world tales. In every cluster of houses was some one famed as "good at sgialachdan," whose house was a winter evening's resort. In such humble theatres, and in this simple manner, the mysterious process went on. It is now continued in a grander style at the magnificent houses where Shakespeare is occasionally acted, and the Christmas pantomime burlesque presents a new and enlarged edition of some ancient legend, which, while retaining its name, has changed both form and substance, without apparently injuring its identity by the alterations superinduced, some of them inevitable.

In various ways, the old spirit of popular comance has revived; nor would a judicious well-wisher of his race desire it to be exorcised as an evil spirit, whatever bigoted persons may do. Rather let us accept it as a good genius to be conciliated and employed for good purposes as one of the promoters of popular education. "Surely," exclaims a over of these traditions, "stories in which a mother's blessing, well earned, leads to success — in which the poor rise to be princes, and the weak and courageous overcome giants; in which wisdom excels brute force-surely even such frivolities are better pastime than a solitary whisky-bottle, or sleep, or grim silence; for that seems the choice of amusements if tales are forbidden, and Gaelic books are not provided for men who know no other language, and who, as men, must be amused now and then."

Better? Ay, far better! Even when the bottle is provided, amusement is expedient. If the eigar and the glass had sufficed of themselves, would speculators on the public purse have added the Music Hall and the Saloon ! Music, ballet, and the acrobat have been needed to encourage people to drink; and so many are satisfied with the former without the latter, that the average of drinking and smoking together, even on an especial occasion with a crowded audience, averages only sixpence a head. Such is the account cheerfully rendered of the Alhambra, even by the landlord himself, whom much drinking would largely benefit Besides, these places have their history in the past, which they show signs of repeating in the present. The musical or dramatic entertainment gradually supersedes the bibulous altogether. Thus at the Grecian, once a saloon, and one of the earliest places at which music and singing were added as inducements, the theatre became a greater attraction than the platform, though dancing there was permitted as well as drinking. like manner, the proprietor of Highbury Barn has found it his interest to provide a theatre for his customers. The little play-house of Sadler's Wells, which has finally become so famous as the home of legitimate drama, was once a place of entertainment where gymnasts performed their feats, professionals sang, and entertainers performed, as well as the "thirsty soul" received refresh-ment. The fine point of the wedge was thus inserted, and in time the outire wedge obtained a place. The finer portions of such amusements gradually gain the ascendancy, and the grosser disappear. The Music Halls even now are undergoing a change. It is reported that their popularity is on the decline, and is likely to be more so, as, in order to decrease their expenses, they have ceased to give the higher class music, and have reduced the entertainment to mere comic singing. Many, therefore, propose to substitute drama, or something analogous thereto, as likely to be more attractive, or to command the attendance of larger numbers. Meanwhile, at the Agricultural Hall, Islington, tens of thousands nightly are gathered to listen to instrumental and other music, including songs. Its interior, also, has been decorated and illuminated in the most gorgeous manner, so as to entitle it to be called what it is now named on the bills, a "Fairy Palace." Nor should we be surprised if, at no distant period, some astute speculator should contrive some species of dramatic entertainment which should bring the million within the area of this immense building. Such is the necessity, in this hard working world, for amusement, that places, like this Hall, originally intended for purposes of utility, in no long time get converted into palaces of pleasure, in which the laboring classes of all kinds may find recreation in the enjoyment of some art-invention more or less perfectly exhibited. And as the past has realised itself in higher types in the present, and the rude tradition taken & beautiful shape in poetry, so have those poetic forms found a still higher and more startling exposition in actual society. Chaucer's imagination created a crystal palace in one of his poems, and the modern world has furnished itself with more than one such palace far exceeding his description or even conception. Science has made a poetry of its own; it flies on the wings of the lightning, and has subdued the elements of fire and water; developing the powers of steam and gas and electriity, making each and all subservient to the advantage of man. Some people have a notion that the poetic ages have gone, and that we now live in a dull, prosaic age of utility. No opinion can be more erroneous. Fulton, Arkwright, Watt, Telford, and Stephenson have been our poets, who, like Dante, have made themselves the heroes of their own poems, the actors in the biographies of their discoveries and inventions. So novel and extraordinary were their preconceptions, that, in the early part of their career, many suspected them of insarity. These things inspire hopes of the fature, that the cherished ideas which many of as now entertain, but which are thought to be mere dreams by the duller-minded, will yet justify themselves by becoming facts in the coming history of the race. The electrical machine, the steam engine, the high-level bridge, and other triamphs over matter, are so many victories which merit an Iliad even more than the invasion and fall of Troy. These actualities of man's productive intel ligence far excel the ideas of his imagination; which, however grand they may be, fall short of their achievements. Thus, even now, the face of the social and political world is undergoing alteration while we look on as careless observers; and reforms, which wise and good men only a few years ago regarded as hopeless, are now in actual operation. Let us not, theretore, any longer err with those unenterprising men of old who thought Sir Hugh Myddleton a madman for proposing to bring the New River to London, or with the over-cautions Sir Walter Scott, who laughed at the notion of lighting our towns with gas. We will not

FURNITURE, ETC.

AVIS IMPORTA

NING TELEGRAPH-PHI	LADELPHIA, FRIDAY, NO	VEMBER 1, 1867.	
imitate the House of Commons that ridiculed George Stephenson for his estimate of the	DRY GOODS.	WINDOW BLINES AND SHADES	INSURANCE COMPANIES.
speed at which railway trains might safely travel, or those carpers that recently doubted	J. W. PROCTOR & CO.,	831. CHARLES L HALE, 831.	1829-CHARTER PERPETUAD
the possibility of a submarine cable. These wonders have been accomplished, and with	No. 920 CHESNUT Street.	(Late Salesman and Superl stendent for B. J. Williams)	
them the poetic has passed into our common life. Nor has our modern civilization been want-	No. 220 CHESNOT Street.	NO. 831 ARCH NUREET, MANUFACTURER OF	Franklin Fire Insurance Co.
ing in heroism, nor will our future lack its peaceful warriors, who conquer rather with		VENETIAN BLINDS AND WINDOW SHADES,	OF PHILADELPHIA.
the word than with the sword. There will be, as there has been, a Sir John Franklin, a	NEW CLOAKS	Largest and finest assortment in the city at the LOWEST PRICES, [9 23 2m8p	OFFICE: MON. 435 AND 437 CHESNUT STREET.
Rebert Stevenson, a Brunel, a Livingstone, a Hugh Miller, and a Humboldt, who, in the onward march of time, of mind, and of morals,	OPENING EVERY MORNING.	B. J. WILLIAMS & SONS,	ASSETS ON JANUARY 1, 1807, \$2,553,140-18,
will, whether as martyr or victor, make the annals of the future rich in names and deeds		NO, 16 NORT & SIXTH STREET,	Capital\$400,000-00
that confer honor on our common humanity. What has happened is a promise and pledge	NOW OPEN,	MANUI ACTURERS OF VENETIAN BLINDS	Premiums
of what will happen; but the plane of the fu- ture will occupy a higher level, and the heroic man appear yet nobler as he moves on a loftier	LADIES' DRESS FURS	AND	LOSNES PAID SINCE 1829 OVER \$5,500,000,
platform. No longer regarded as a giant, his work no longer stigmatized as the result of	OF ALL MINDS.	WINDOW SHADES. Largest and finest assortment in the city at the	Perpetual and Temporary Policies on Liberal Terms,
witcheraft, nor his success attributed to the adroitness with which he had outwitted the	h h-h	LOWEST PRICES, Repairing promptly attended to, STORE SHADES made and lettered, 9252m8p	DIRECTORS, Charles N. Bancker, George Fales, Tobias Wagner, Alfred Fitter,
fiend by whom he had been taught magic, the truly great man of the future will be wor- shipped, at a less reverential distance, perhaps,	REAL ASTRACHAN	GOVERNMENT SALES.	Samuel Grant, George W, Bichards, Isaac Les, CHAELES N, BANCKER, Presformt,
but with more brotherly love. The proper sym- pathy between classes will be promoted by their	AND	SALE OF METALS, NEW QUARTERMAS-	J. W. MCALLISTER. Secretary pro tem. [3 112 mg
better acquaintance with each other; and the mists of ignorance being dispelled from the popular mind, the human objects of admira-	ARCTIC SEAL SACQUES	DEPOT QUARTERNASTER'S OFFICE.	BROOKLYN LIFE INSURANCE
tion will be seen in their natural proportions, and neither the teacher nor the taught suffer		DEPOT QUARTERMANTIN'S OFFICE WASHINUTON, D. C., OCL 25, 1807.] Will be sold at public auction, on 'MONDAY, No- vember 11, at Lincoin Depot, under the direction of Brevet Colonel A. P. BLUNT A. Q. M.:- 50 HURSES and 50 MULES, more or less, 30 AMBULANLES, worn, 30 A ABULANLES, worn,	OF NEW YORK, MUTUAL.
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