LITERATURE. REVIEW OF NEW BOOKS,

WA PSYCHE OF TO-DAY. By Mrs. C. Jenkin. Published by Leypoldt & Holt. The title of this story is not the most felicitous that could have been chosen, although the authoress attempts to justify it by comparing her heroine to the Psyche of the lovely old Greek legend, who she takes to be "an eternal type of young womanhood when she left her home to follow the young god." The Psyche of the old story was a type of the soul purified and sanctified by love, while in the pathetic tale of modern life which we have under no. tice the soul of the heroine is crushed and broken because the love upon which it relied proved illusionary and unreal. The story, however, is one of far more than usual merit and interest, and, without obtrusiveness, the moral is one that cannot easily be mistaken-The scene is laid in France and the characters are French, and although the authoress is, we believe, an English woman, her style is characterized by that peculiar gracefulness which is so attractive in French writings of this class. The various characters are drawn with nice discrimination, and the heroine Regina may almost be considered a dramatic creation.

Throughout the work there are passages which show close observation and study of human nature and fine powers of mental analysis: passages which fix themselves in the mind as pregnant truths which are worthy of earnest consideration. The story shows the dangers, misfortunes, and wickedness of mere marriages of convenience, where there is no real reciprocity of affection between the parties. While the story is decidedly French, both in style and substance, the subject is treated with the utmost delicacy, and it is entirely free from any of that disposition to trespass on the bounds of propriety, or to gloss over and apologize for sin, which is the bane of most of the best French writings of this class' We can recommend the book as one of real interest, and as likely to leave impressions of a pure and ennobling character on the mind of the reader.

THE PARSIDICIDE, a poem by J. Dunbar Hylton, M. D. One of Keats' reviewers, at the conclusion of a slashing criticism of his "Endymion," advised him to go back to his gallipots. If we took the same course with the author of "The Præsidicide" he might revenge himself upon us by some day becoming famous, and thereby confounding us with that large class of critics who are unable to appreciate rising genius. Let Dr. Hylton. therefore, continue to write verses, but let him not print them until he has obtained a more impartial judgment than his own that they are worthy of the honor of being placed before the reading public. The scene of the-the-well, poem, for the want of a better word, is laid in the barn to which Booth made his escape after the murder of President Lincoln, and it endeavors to give the most striking events in the history of the conspiracy down to the night when Booth and his associates set out on their march of murder. Dr. Hylton has chosen the octo-syllabic verse as the medium of his narrative, and a few specimens culled at random will give a better idea of his poetical abilities than any description from our pen. Here we have Booth in medi-

"Ho! Ho! what form was that I saw All clad in robes of white! That just now crossed this dismal floor—

Where came you flash of light? Was it, indeed, a human form, Or spirit of the dead?

Or spirit of the dead?
His stature was tall and stately,
And wide his shoulders spread,
And his eyes they shone like fire,
Yet noiseless was his tread.
But I have seen that form before,
And that bold, open stare,
Yea, a hundred times and more—
Just as I saw it there.
They're the features and the form
Of the noblest man on earth.

Of the noblest man on earth, More than Washington and Cæsar In glory and in worth.

The spectre works on the feelings of the assassin, and he gives vent to his emotions in the following language, which indicates the medical training of the author more than it does his possession of the divine afflatus:-

"Heli and devils! what thoughts are these, For one so steeped in crime? One who must bear the curse of man

One who must bear the curse of man
Until the end of time?
Hell and flends! what strange thoughts fill
The mind of one so low;
What care I for spirit or for man,
In this my hour of woe?
What care I if his arteries,

Capillaries and veins,
Be countless as the panting streams
Of Basra's spacious plains?
What care I how the crimson tide
Throughout their winding flows?
Or for its Maker's fearful skill
Each thew and since shows?

Each thew and sinew shows?
For I have slain the noblest man
That e'er the sun shone on;
He who in worth and honor's path

A guiding meteor shone. And considerable more to the same purport. The following pen-portrait of Mrs. Surratt is unique of its kind, and we give it as a concluding specimen of Dr. Hylton's verse: -

"There came a knocking at the door, And Dame Surratt waiked in— All blooming like a morning rose

That in some well-watered garden blows, And every eye might win. She was a hearty buxom dame

As ever trod the earth,
As full of soirit, wit, and game,
As any yet who smiling came
From scenes of spirit and mirth.

She was that stimp of woman-kind That seldom in this land we find, Who wear their youthful bloom E'en when they grow old in years, And are not crowned with hoary hairs When verging on the tomb; The very stamp for which old men

Grow young, and warm and frisk agen,
And burn with guilty love,
Fired with passions wild and keen;
Like those old twain who once were seen

Emerging from the grove, Lusting for fair Susannah's charms; Burning to clasp her in their arms Though weak with age they strove.

The peculiar appropriateness of the last allusion we do not exactly see, but we would be the last to hedge about genius with undue restrictions, and we therefore take our leave of "The Præsidicide" by reminding the author of Ovid's aphorism "Poeta nascitur, non fit," and that Pegasus cannot be driven in harness like a dray horse, unless a skilful hand holds

-H. W. Beecher has become a member of a Printers' Grant and Colfax Club.

the ribbons.

DRAMATIC ITEMS.

—Mr. Fairclough, an American actor, made his debut at the Lyceum Theatre, in London, ou the 29th of August, in the character of "Hamlet." He is said to have made a hit, judging from the favorable notices he has received from the press. The Daily News says of him:— "His merits are great, but not striking, and are more elecutionary than dramatic. His reading is somewhat conventional, with a few peculiarities of emphasis which are transatiantic; but his performance is marked by great intelli-gence and occasional force, which seem to pro-mise that he will be useful in other branches of the drama. In America, we believe, he was not very successful, probably because he is more refined than most American tragelians who have found their way to this country." The *Telegraph* says:—"The unobirusive manner in which the new American actor has come before the play-going public of the British metropolis is perfectly in accordance with the undemonstrative nature of his performance, Mr. Fairclough selected the most difficult em bodiment of the test of his abilities; and it is something to say that his assumption of 'Hamlet' was sufficiently deserving of the favor with which it was received by a crowded and somewhat critical audience. Unlike many who have brought with them from the western shores of the Atlantic a strong accent, a boisterous style, and a notable extravagance of gesture, the new American tragedian delivers the Shakespeareian text with a pure intopation, a quiet emphasis, and a carefully subdued manner. Evidently an actor of mature experience, Mr. Fairclough shows that he has been also a thoughtful student of the poet." The cast contained another American actor, who also made

his first appearance in London as "Claudius,"
Mr. Frank Lawier.

—The second season at Selwyn's new theatre,
the Boston Wallack's, opened most auspiciously
on Monday evening, September 7, with that
seemingly immortal old English comedy—The Belle's Stratagem. The house was crowded and enthusiastic, and the performance is highly eulogized by the Boston critics. Seven new members of the company were introduced on Berners of the company were introduced on this occasion:—Miss Fanny Morent, Mr. Thomas Barry, Mrs. T. M. Hunter, Mr. C. H. Vanderhoff, Mr. G. D. Billings, Mr. J. D. Bradford, and Mr. H. L. Bascomb. Mr. Robinson, formerly of Wallack's, was "Doricourt;" Mr. Vanderhoff was "Flutter," and Miss Morant was "Mrs. Racketts," Mr. Selwyn and Mr. Barry, stage managers,

-Lotta closed her engagement at Wallack's Saturday night in Lutte Nell and the Marchioness. The house was crowded in every part. Beautiful floral offerings conveyed to the young actress the farewell greetings of many friends. Good bye, Lotta," was written in violets on one of these offerings. Called out at the end of the of these offerings. Called out at the end of the piece, Lotta made this speech:—"Permit me to say that I thank you a thousand and a thousand times. Good bye!" Lotta goes next to Boston. -A new convention has been entered into between the managers of the Opera and the

French Society of Pramatic Authors and Composers. By this authors are to receive twelve per cent, of the gross receipts of the theatre, subject to no deductions whatever. The mana-gers bind themselves to produce twelve new acts during each year. - Fraulein Fanny Janauschek has arrived in

New York with her new company of German performers. Francein Janauschek will make her first appearance this season at the Academy of Music, in that city, on the 5th of October She refused an engagement, for 12,000 florins, at the Imperial Pheatre, Vienna, just before setting out for the United States.

—Mad'lle Sara Dowe, who has taken the place of Menken at the Paris Chatelet Theatre, has

neither the beauty nor the notoriety of her predecessor, but her pantomime is said to be striking, and her face is said to have quickness and expression.

—Miss Maggie Mitchell's engagement at Wood's Metropolitan Theatre, New York, is to

extend to September 28. The receipts of the new establishment steadily increase, showing that it grows in popular favor. It is notable that the audiences there are of a refined char-

that the audiences there are of a refined character.

—Miss Lydia Thempson, who is to appear next menth at Wood's Theatre, New York, has been on the stage since 1854, and has been continuously successful. Miss Thompson was born in Lendon on the 19th of February, 1841.

—The new comedy, "1868," lately heralded by a mysterious circular, will be produced on Wednesday evening next, at the New York Theatre, by the Worrell Sisters. by the Worrell Sisters.

Theatrical matters in Paris are dull. Boxes at the Grand Opera are in little demand. Faust will be brought out there, with Nillson as "Mar--Protessor Risley's Japanese company is ex-

citing the greatest enthusiasm in Madrid. One of the Madrid papers declares that European acrobats cannot compare with the Japanese. -The Surrey Theatre, London, was to opened on the 5th, with a new drama by Watts Phillips, entitled Land Rats and Water Rats.

-Heller, who is so well known here as a conjuror, is performing very successfully at the Prince of Wales Theatre, London.

-Miss Bateman will play "Lady Macbeth" and "Bianca" during her present London en-

gagement. The greatest of Spanish actors, M. Julian Romea, died letely at the watering-place of -M. J. Sterling Coyne, the English dramatist, left about £5000 of personal property by his will.

MUSICAL ITEMS.

-An Italian journal remarks on the circumstance that three opera houses are about to open the season with one of Signor Petrella's works; the theatre Brescia with Caterina Howard; that at Casalmonferrato with Marco Visconti; and that of Capri with La Con'essa d'Amolfi.

-Miss Nilsson, the famous Swedish singer, is so popular in England that she can't buy a new pair of gloves or take a walk without giving occasion to a series of newspaper paragraphs. Such is the penalty of fame. -The London Orchestra "is requested to state that Miss Louise Pone does not intend to visit America this year." This seems to settle the

-A new opera by Flotow, Les Deux Com-positeurs, is announced for this month at

-The scheme of founding a "Rossinian So-ciety" in Italy, cherished by Minister Broglio, been abandoned. -Patti has been very successful at Homburg, and will soon return to the Paris Italiens.

Concerning Sheep.

The following composition by a boy is charac teristic of first essays in the art of writing: - A sheep is about as big as a dog, though they are better than dogs, 'cause dogs kill sheep, but sheep don't kill dogs, except once when a man wanted to break his dog of sheep killing, and so held him and let an old sheep butt him till he broke his bones into little one pieces about as big as a piece of tooth; and so that was the way that dog got broke, and I guess he wished be had learned some other business besides butchering—don't you? There are mostly two kinds of sheep—ewes and rams. The rams have a few horns. There are principally several kinds of rams also. There is the battering ram that they had in the old time to knock on the gates of cities when they wanted to come in. Then there's the ram that they ram down gans with (I wish I had a gun), and the hydraulic ram they ram up water with. Sometimes when they wanted to knock down tolks' walls in the Bible they didn't have whole rams enough to batter them down, and they had to take rams' horns and blow them down. That they did with the walls of Jerry Cor. I don't know whather her walls of the control of the cont whether he was any relation to the phosphate of lime man or not. There is two kinds of sheep, the South Down, that they have down South, and the Merino, which is the Spanish for marine, 'cause they come over the sea. They keep the sheep for their mutton, which is good when they can't get turkey, though generally they jump out and run away, so that they can't

The way to make them jump is to tie old barrel stayes to their legs for fetters. The fetters scare them, and they jump to get away from 'em. Sheep are troubled with wool growing all over them, and so in the hot weather they cut it off to keep them cool. I suppose they would have to cut it off any rate to get at the mutton. They spin up the wool into stock-

ings upon Lamb's knitting machine, though sometimes the grandmothers knit them with needles, which I think is the best way, necause needles, which I think is the best way, because it keeps them quiet, and they won't bother us boys so much. When sheep jump and run, one always follows the rest. I mean the rest always follow one. If the leader should jump through a keyhole, or over the moon, the rest would all follow, which I think is very bright in the sheep and in other folks who always follow the leader; of course the leader is always right. Lambs are kept for their innocence, which I should not think would pay, though they gambol all the time, which isn't so innocent neither, though I suppose they are the black-leg lambs I forgot to mention that there is a kind of sheep called to mention that there is a kind of sheep goats, which, when you put up nights, have to be kept separate from the real sheep—the sheep on the right and the goats on the left. I don't know as I know any more about sheep, though Cousin Dud does, cause he keeps sheep, and he's got 'em so they'll jamp first-rate, too.

Insect Ravages.

correspondent of the London Star, writing from Paris, August 20, says: —
I cannot say that an exhibition of insects is an attracting sight, although most interesting to farmers. The one now open at the Paiats d'In-dustrie is all the more important inasmuch as we all know of the frightful devastation lately committed by locusts and cockchafers in Algeria and in the South of France, as well as the mischief done by the weevils to the corn stores last winter. Twelve couples of these insects in a hectolitre of corn suffice to produce 75,000 of their species. As each consumes three grains in the year, the amount destroyed during that period would be 12 per cent.

The lesidonica, writes the Debats, from which I gather these curious details, destroyed the third of the wheat crop in Belgium in the year 1846, which third was valued at £1,600,000 or 40,000,000fr. The puceron, an almost invisible insect, has been known in eight days to destroy sixty-eight acres of colza when the plant is in flower. The scolytus appears to be equally de-structive to forests. The pigmy scolytus, in spite of its diminutive size, accomplishes a gigantic amount of work; 50,000 young oak trees have erumbled to dust in the woods of Vincennes by means of its voracity; and the scolylus multistria proved equally destructive to the elms which used to adorn the boulevards of this camtal.

These trees have latterly been replaced by a species of plantain which resists their at-tacks, and whose broader leaf forms a more efficient shade from the glare and heat of the sun. Among useful insects, evidently silk-worms and bees are the most noteworthy. Previous to the silkworm disease, the cocoons placed in the Southern departments produced £4,000 000 worth of raw silk; unfortunately, that sum is now reduced to a third of a mil-lion sterling. French bees not only produce wax candles and honey, but likewise brandy and vinegar.

M. Deblon exhibits vinegar, liqueur, boot and furniture varnish, and mitiglycerine for pre-serving fruits against fermen ation; M. Favre-Vommier, of Brioude, preserves made with honey, instead of sugar and vinegar; M. Barot-Denis, Kirsch, cognac, rum, etc., all of which various articles are manufactured from hone or wax. The bees of France cannot be accused of idleness, judging by the report of their in-dustry in this morning's Debats. Another carious part of this exhibition appears to be th sults of ornaments for ladies' decoration, made of the green and blue chrysomelians and phaneus imported from the Brazils, of the bright-winged colcopterus found near Beaugency, and of the blue and enamelled noplies to be found on the shores of the Loire.

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