THE DECEMBER MAGAZINES.

Lippincott's. M, Louis Blane discourses in the following strain in his article entitled "England and Napoleon III," in the December number of Lippincott's:-

I was in London when, in April, 1855, Nano-leon III came over to England, and I shall never forget how deeply humilinted I felt at the sight of the extraordinary ovation it fell to his lot to enjoy in the capital of that free country. Thundering huzzas greeted his arrival; he was almost carried in triumph; the newspapers vied with each other in trumpeting his praises; the governing classes actually hosannahed him; he wished to kiss the Queen, and was welcome to it. How could any one imagine that an ally of England had been, for a moment, among the England had been, for a moment, among the wrong-doers? Farewell to the cause of justice! Nor have, ever since, the loudly-expressed sympathies of an influential portion of English society ceased to prop the fabric of the second of December. Lord Palmerston was the mouth-piece of the patrician flunkeyism of his class when, apropos of certain furious attacks levelled at Mazzini in the House of Commons, he most emphatically declared that the interest of Europe is judissolubly connected, not only of Europe is indissolubly connected, not only with the strengthening of Napoleon's personal power, but also with the consolidation of his dynasty. With no less alacrity have all the leaders of the conservative party availed themselves of every opportunity to countenance the French ruler, insisting on his wistenance the French ruler, insisting on his wistenance. dom, doing homage to his firmness, pretending to be lost in admiration of his genius, rejoicing at his having so successfully muzzled the revolutionary spirit, and deeming it a wonderful piece of good luck both for Europe and France that a whole nation should have, as it were,

that a whole nation should have, as it were, disappeared to make room for one man!

Equally fulsome and thoughtless has been the system of adulation shopted in reference to Napoleon III by some of the leading organs of public opinion, and more especially the Times. Even the Daily Te egraph, a newspaper supposed to have been started with a view to advocate the popular cause, did not object to be enrolled for service in the Bonapartist press, and its way of sounding the note of praise borders sometimes on the ludicrous.

sounding the note of praise borders sometimes on the ludicrous.

Need I add that the English panegyrists of Napoleon III make it a point to cry down France whenever they cry up the empire? The process has, at any rate, the merit of barng logical. Is it not worth noticing that in all the public festivals in Paris the shout. "Vive l'Empereur!" is always sent forth by fashionable Englishmen, who would not for the life of them shout "Vive la France!" This reminds me of the dinner which took place at the Elysee the dinner which took place at the Elysee a few weeks after the coup d'elat, and which was likened by a modern junius to "the banquet of that Lydian King who flouted the prescience of the gods." English noblemen, English gentlemen, English ladies—these were the guests of Napoleon Louis Bonsenste on the 26th of Lanuary 1852 "the Bonaparte on the 26th of January, 1852, the pare of the boulevards still stained with blood, and the best and noblest sons of France smitten in liberty and life."

In justice to the English nation, I must say that the above sorrowful remarks by no means apply either to the working classes or to that considerable portion of the Liberal party which is represented in the House of Lords by such men as Lord Russell; in the House of Commons by such men as John Stuart Mill, Bright, Stansfeld, Forster, and Torrens; in the press, by such daily or weekly newspapers as the Daily News, the Morning Star, the Morning Advertiser, and the Spectator. The Saturday Review and the Patt Matt Gazette, in spite of their fastidious appreciation of popular rights, must also be ranked among the journals unpol-

However, the fact remains that England has given to the Empire an amount of moral support which, although conferred on it by no other but the aristocratic interest, has greatly contributed to its maintenance.

But there is a Nemesis for nations as well as

for individuals. The English governing classes must be aware by this time that they have been must be aware by this time that they have been playing a losing game. Should they doubt it, let them examine what they have got by strengthening the power of the French Emperor. In the Crimean war, England was thrown into the shade by France. The abrupt termination Napoleon gave to the war was obviously at variance with her interests and contrary to her wishes: still, she was tamed into compliance. The treaty of alliance signed on the 10th of April, 1854, led to the famous Declaration of the 3d of March, 1856, which entailed upon her the loss of her maritime supremacy, compelling her to sur-render the right of search. So little was the influence of the Russians shaken in the East by the fall of Sebastopol that they have since entirely subdued Circassia, and laid, by the conquest of the Caucasus, the foundation of their sway over Persia, thus bringing nearer the day on which they will dispute the possession of India with the English. So little was the influence of England in Europe increased by her share in the victories of the Alma and Inkermann, that when she thought fit to raise her voice in favor of Poland, Prince Gortschakoff shook at her the finger of scorn; and when she presumed to deprecate the invasion of Scaleswig-Holstein, her indignant protests were

scouted by Von Bismark.

As for the way in which her services were required by her faithful ally, it is enough to say that he refused to join her in the Danish question; that he planned and effected the annexation of Nice and Savoy without caring a pin whether she liked it or not; that, having commenced the Mexican expedition with her he altered its character, regardless of her remonstrances, and marched his army to Mexico without her; in fine, that he managed to give to France the spectacle of a Queen of England going down upon her knees at Paris before the tomb of the captive of St. Helens.

As a "contribution to history" Mr. William J. Paulding gives the following important let-

JOHN MARSHALL TO JAMES K. PAULDING. "RICHMONE, April 4, 1835. -Sir: - Your favor of the 22d of March was received in the course of the mail, but I have been confined to my room, and am only now resuming my pen.

"The single difficulty I feel in complying with your request arises from my repugnance to anything which may be construed into an evidence of that pairry vanity which, if I know myself, forms no part of my character. To detail any conversation that might seem to insinuate that General Washington considered my engaging in the political transactions of the United States an object of sufficient consequence to induce him to take an interest is effecting it, may look like boasting that I held a more favorable place in the opinion of that great man than the fact would justify. I do not, however, think that this, perhaps, fastidious feeling would justify a refusal answer an inquiry made in terms entitled to my

sincere acknowledgments.
"All who were then old enough to notice the public affairs of the United Sin es recollect the ardness struggle of 1798 and 1799. General Washington, it is well known, took a deep interest in it. He believed that the real indepen-dence, the practical self-government of our country, depended greatly on its issue-on our resisting the encroachments of France.

"I had devoted myself to my profession, and, though actively and zealously engaged in sup-port of the measures of his administration in the Legislature of Virginia, had uniformly declined any situation which might withdraw me from the bar. In 1798 I was very strongly pressed by the Federalists to become a candidate for Congress, and the gentleman of that party who had offered himself to the district, proposed to resign his pretensions in my favor. I had his pretensions in my favor. I had however positively refused to accede to the proposition, and believed that I could not be induced to change my determination. In this state of things, in August or September, 1798, as well as I recollect, I received an invitation from General Washington to accompany his nephew, the late Judge Washington, on a visit to Mount Vernen. I accepted the invitation, and re-mained at Mount Vernon four or five days.

of the crisis, expressed his decided conviction that every man who could contribute to the success of sound opinions was required by the most sacred duty to offer his service to the public, and pressed me to come into the Congress of the ensuing year.

"After the very natural declaration of distrust in my shifty to do any good, I told him that I had made large necupiary engagements which

had made large pecuniary eneagements which required close attention to my profession, and which would distress me should the em lu-ments derived from it he abandoned. I also mentioned the assurance I had given to the gentleman then a candidate, which I could not

honorably violate.

"He thought that gentleman would still willingly withdraw in my favor, and that my becoming a member of Congress for the present, would not sacrifice my practice as a lawyer. At any rate the sacrifice might be temporary.

"After continuing the conversation for some time he directed my attention to his own conduct. He had withdrawn from office with a declaration of his determination never again.

duct. He had withdrawn from office with a declaration of his determination never again, under any circumstances, to enter public life. No man could be more sincere in making that declaration, nor could any man feel stronger motives for adhering to it. No man could make a stronger sacrifice than he did in breaking a resolution thus publicly made, and which he had believed to be unalterable. Yet I saw him, in opposition to his public declaration, in opposition to his private feelings, consenting, under a sense of duly, to surrender the sweets of retirement, and again to enter the most arduous and perilous station which an individual could and perilous station which an individual could

"My resolution yielded to this representation.

After remarking that the obligation which had controlled his course was essentially different from that which bound me—that no other man could all the place to which his country had called him, whereas my service could weigh but little in the political balance, I consented to become a candidate, and have continued, ever the country had called him. since my election, in public life.

"This letter is intended to be private, and you will readily perceive the untiness of making it public. It is written because it has been requested in polite and obliging terms, and because I am willing, should your own views induce you to mention the fact derived from Mr. Lewis, to give you the assurance of its

"With very great respect I am, Sir,
"Your obed't serv't,
"J. MARSHALL."

We take the following facts and opinions from "Our Monthly Gossip," as usual one of the most entertaining portions of the maga-

The Italian Opera — delicate, beautiful, exotic as it is — is parishing aloutly but surely from the face of the earth. Here and there we find an uneasy ghost Here and there we find an uneasy ghost from the burial-place of its departed glories (for instance, Mario, that luckless stage-lover, bent by the weight of nearly sixty years) haunting the opera-houses of Europe, and still clinging to that spectral mantle for which wait the shoulders of no successor. Grist, Rubini, Tamburini, Persiani, Lablache, all are either dead or voiceless, and the land of their birth sends out no young singers to seize the sceptres which they have let tail to sent themselves on the they have let fall, to seat themselves on the thrones which they have left vacant. Italy no longer produces great musical artists nor even extraordinary voices. Her celebrated compo-sers, too, belong as much to the past as do her great painters, and a second Rossini, even a new Donizetti or Bellini, appears to be as unhoped for and impossible a boon as another Raphael or Michel Angelo. And this decadence has taken place in spite of all the fostering patronage which fashion and royalty could bestow.
Impressarios have planted and kings have
watered this fragile blossom of art, but the
increase has been denied them.

London, during the season, is the chosen home of the Italian Opera. This year, two Italian Opera companies flourished there—one at Covent Garden, and the other (late of her Majesty's Theatre, which was burned down some months ago) at Drury Lane. These two establishments comprised nearly all the best musical talent in Europe, and were called emphatically Italian Operatroupes. Locking carefully over the lists of the singers of both companies, we can find but three Italians who are known to fame—Patti, Graziani, and Mario. Signor Mongini, of the Covent Garden troupe, is also well spoken of, and is said to possess an excellent tenor voice. The latest sensations in the operatio world in London were created by Clara Louise Kellogg and Mad'lie Nillson-the first named an

American, and the latter a Swede.

Nor need we contine our observations to Italian opera in London. Titiens, whose name is properly speit Tietjens, the greatest "Norma," "Medea," and "Fidelio" now on the stage, is a Datch woman. Marie Saxe, the prima donna of the Grand Opera at Pars, and the original "Selika" of L'Airicaine, whose voice Meverbeer pronounced to be the finest soprano in the world, is a Belgian. Her predecessor at the Grand Opera, the world-renowned Sophie Cruvelli, was a German, and her real name was Kruvel. Nillson—the beautiful, gifted Nillson, who lately aroused even the blase Parisians to enthusiasm by her personation of "Ophelia" in the dall, heavy Hamlet of Ambroise Thomas, thereby saving the opera from total condemnation, and changing an utter failure into a partial pecuniary an utter failure into a partial pecuniary success—is, as we have before said, a Swede, Pauline Lucza, the most renowned "Marguerite" in the world, who is equally celebrated for voice, artistic culture, power, and beauty, is of Italian parentage, it is true, but is by birth, musical education, and residence a German. The charming Desiree Artot is a Belgian. Miolan Carvalho—for whom Gounod wrote his Margues. Carvalho-for whom Gounod wrote his Marguerite, his Mircille, and his Juliet, whose Panina in the Enchanted Fiute was a marvel of vocat and dramatic perfection, and whose Reine Topaze still haunts the memory of those so fortunate to have seen and heard it—is a French woman. Italy's favorite prime donna of the woman, Italy's favorite prima donna of the present day is an American lady, Mrs. Jenny Van Zanot, the daughter of our well-known and patrione townsman, Signor Blitz. The finest tenor voices now to be heard belong to Wachtel, the German, and Montsubry, Naudin, and Capoul, who are Frenchmen. There are no Italian baritones to compare with the Englishman Santley and the Frenchman Faures no Italian barso who Frenchman Faure- no Italian basso who rivals Herr Schmidt, of the Imperial Opera House at Vienna.

Against this long list we can place but few names of great Italian singers. The number comprises the veterans Mario and Ronconi, the baritone Graziani, the well-known tenor Gar-doni, Mad'lies Penco and Trebelli, and, iast and greatest, the world renowned siren, Adelina Patti. Yet even the claims of this last to be considered an Italian prima donna are not incon-testable, as she was born in Spain, and grew to womanhood and received her musical education in the United States.

In 1864, Meyerbeer's opera of L'Etoile du Nord was revived with great splendor in London, and was sung in Italian. Yet before it could be produced it was found necessary to engage M'me Miolan Carvalho and Messients Naudin and Faure, all French singers, to play the parts of Catharine, Danilowitz and Peter the Great, respectively. In like manner, when DAfricaine was first brought out in London, Panline Luces and Weeklel, both Germans. Lucca and Wachtel, both Germans, were the Selika and the Vasco de Gama jof the occasion. Le Nozze di Figaro was performed at Drury Lane during the past season. duced by Mr. Mapleson with great care and with a cast of extraordinary excellence, and rewarded his task and enterprise by proving a wonderful success, every seat in the house on each occasion of its performance being occupied before the rising of the curtain. The cast of this Ital-

ian opera (written by a German) was as follows: 'The Countess Almaviva," Mad'lle Titlens (a Datch woman).

"Cherubino," Mad'lle Nillson (a Swede).

"Susanna," Mad'lle Kellogg (an American).

"Count," Mr. Santley (an Englishman).

"Figaro," M. Gassier (a Frenchman).

The subordinate parts were, it is true, filled y Italians; and this fact, coupled with the idea that the words of the libretto were Italian, may afford some small con-olation to the devoted admirers of "real Italian Opera."

mained at Mount Vernon four or five days.
During this time the walk and conversation in the Piszza mentioned by Mr. Lewis took place, "General Washington urged the importance"

As to composers, we have only to turn to the list of operas written during the last twenty-five years to see how little the lyric stage owes to Italian art. No great Italian opera has been

produced since William Tell, and very few have since seen the light which have outlived the sea on of their birth. Verdi, it is true, has, with strange inequality of power, given to the with strange inequality of power, given to the world some magnificent scenes in combination with some uter trash, and he has written some few entire operas which, by dint of drawatic librettos, striking effects, and abundance of noise, have attained to something like enduring popularity. But setting aside his contributions to the lyne stage, that constitutions to the lyne stage, what remain? Petrella's Ione, Ricci's Orispino e la Comare-the list is but a short one. Of the

e la Comare—the list is but a short one. Of the three most celebrated composers of the present day, Meyerbeer was a German, Gounod and Auber are Frenchmen.

Go to Germany, Olover of musici and you may listen to the operas of Beethoven, Mozart, Von Weber, Meyerbeer, Gounod, Auber sung by fresh, well-trained voices, and with chorus and orclestra of magnificent size and unsurpassable perfection. Go to Paris, and four opera houses woo you to enter and be enchanted—namely, Les Italieus, the Grand Opera, La Lyrique, and the Opera Comique, to say nothing of the witching melodies and inimitable drolleries of "Les Bouffes Parisience," where Offenbach is king. Go to Italy, tennes," where Offenbach is king. Go to Italy, O deluded mortal! and you will find nothing but the weakest operas of Verdi and his disciples, wretchedly sung and worse acted, but accompanied by a ballet of unparalelled splendor. The great theatres of Italy are given up to the ballet, which flourishes in rank and unwholesome luxuriance over the grave of the Lyric Drama.

— Hitherto no authentic portrait of the founder

of Pennsylvania was generally known to exist, with the exception of the oil painting in the possession of the Historical Society of Pennsylvania, itself believed to be copied from a medal-lion on ivory painted in Dubin in 1666. This represents William Penn as a young man of 22, in armor, with the family motto on one side (quite unfit for a Quaker)—Pax quaritur belo, Recently, however, an original crayon likeness of Penn, as he looked in middle life, has come to light, together with one of his second wife. light, together with one of his second wite, Hannah Callowhill. They are in the possession of a gentleman who resides near Darlington, England, and who says that these portraits have remained, with others by the same artist

—Francis Place, an ancestor of the
present owner—as an heirloom in his
family ever since they were drawn. A
confirmation of this assertion occurs in Surtees'

"History of Durham" (vol. 111, p. 371), where
the author speaks of "several admirable crayon
drawing by Exame Place. drawings by Francis Place—a fine head of Charles II and William Penn and his wife" being among the number. One of the Pening-ton family formerly lived near Darlington, and Place is known to have been on intimate terms with the Peningtons. It is presumed that during one of William and Hannah Penn's visits, Place, who was an amateur artist, drew these portraits; this would account for their being at Dinsdale, near Darlington, so far from Penn's residence. Photographs for these portraits have been sent to Philadelphia. and it is proposed to have them engraved to illustrate the Historical Society's forthcoming volumes of the Penn and Logan correspondence. William Penn's face is quite handsome, and has far more character than the ordinary portraits of him in later life, all of which are taken from a bust cut in ivory by Sylvanus Bevan, from recollections, after Penn's death. In addition to the above there is a painting on glass men-tioned in the "Penns and Penningtons," which has been conjectured to be a likeness of Penn, but which is far from being well authenticated, and which more probably represents one of the Gerney family.

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than SINTY YEARS, during which all losses have been promptly adjusted and pair, but the promptly adjusted and pair, but the promptly adjusted and pair, but the promptly adjusted by the prompt that the promp

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Premiums Received from November 1, 1867, to October 31, 1868.

Premium on Policies not marked off \$948,711.80 Nov. 1, 1867

Premiums Marked Off as Earned from November 1, 1867, to October 31, 1868.

\$894,923-49 Interest during the same period-Sal-107,498.82

\$1,002,422 31 Losses, Expenses, Etc., during the year as above. Marine and Inland Naviga-Reinsurances.
Agency Charges, Advertising, Printing, etc...
Taxes—United States, State
and Municipal Taxes...
Expenses... 50,586 63

-\$710,837:31

ASSETS OF THE COMPANY

November 1, 1868.	
\$200,000 U. S. 5 per cent. Loan, 10-40s.	\$208.50
120,000 U. S. 8 per cent. Loan, 1881 50,000 U. S. 6 per cent. Loan (for	136,80
Pacific Railroad) 200,000 State of Pennsylvania 6 per	50,00
cent. Loan	211,37
125,000 City of Philadelphia 6 per cent. Loan (exempt from	
Tax)	128,59
cent. Loan	51,50
20,000 Pennsylvania Ratiroad 1st Mortgage 6 per cent. Bonds	20,20
25,000 Pennsylvania Railroad 2d Mortgage 6 per cent. Bonds	24,00
25,000 Western Penn'a Railroad	49,00
Morigage 6 per cent, Bonds (Penn'a Railroad guar-	
30,000 State of Tennessee 5 per cent,	20,62
7,000 State of Tennessee 6 per cent.	21,00
Loan	5,03
15,000 Germantown Gas Company; principal and interest guar-	
anteed by the City of Phi- ladelphia, 300 shares stock	15,00
10 000 Pennsylvania Rallroad Com-	10,00

8'500 00 81,109,900 Par

Market value, \$1,130,325-25 \$1,093,604-26 Real Estate..... 36,000 00 322,486 9 Premiums on Marine Poli-cles, Accrued Interest, and other debts due the Com-

> 116,563 80 \$1,647,367 09

PHILADELPHIA, November II, 1888. The Board of Sirectors have this day declared a CASH DIVIDEND of TEN PER CENT. on the CAPITAL STOCK, and SIX PERCENT, Interest on the SCRIP of the Company, payable on and after the ist December proximo, free of National and State

Cash in Drawer.....

They have also declared a SCRIP DIVIDEND of THIRTY PER CENT. on the EARNED PREMIUMS for the year ending October 31, 1868, certificates of which will be assued to the parties entitled to the same, on and after the 1st December proximo, free of National and State Taxes.

They have ordered, also, that the SCRIP CERTIFI-CATES OF PROFITS of the Company, for the year ending October 31, 1864, be redeemed in CASH, at the Office of the Company, on and after the 1st December proximo, all interest thereon to cease on that date. By a provision of the Charter, all Certificates of Scrip no presented for redemption within five years after pub. lic notice that they will be redeemed, shall be forelted and cancelled on the Books of the Company. No certificate of profits issued under \$25. By the Act of Incorporation, "no certificate shall issue unless

Claimed within two years after the declaration of the dividend whereof it is evidence."

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iready amount to over \$1,000,060, and are rapidly reasing day by day.

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