

LITERATURE.

REVIEW OF NEW BOOKS.

From J. B. Lippincott & Co. we have received "Italy," translated from the French of H. Taine by J. Darand, published by Leypoldt & Holt. This is the third edition of one of the most charming books of travel and art criticism published of late years, and it combines in one volume the two that have appeared under the titles of "Rome and Naples" and "Florence and Venice." It is scarcely possible for anything new to be written about Italy, and yet those who have perused the best works of Italian travel will find much excellent entertainment in this work of M. Taine. It is as an art critic, however, that M. Taine is especially worthy of attention, and his description of the great works of ancient and modern art in Italy, with his opinions with regard to them, are in the highest degree interesting and valuable. As an art critic M. Taine certainly has no superior at the present day, and if his writings lack some of the picturesqueness and glowing eloquence of those of Mr. Ruskin, he has a cultivated judgment and a catholic taste that renders his views with regard to the artistic value of the great works of ancient and modern art much more worthy of the consideration of intelligent readers than those of the British critic. The volume before us is not merely an unusually entertaining work for present perusal, but it is one that deserves a place in the library of every cultivated gentleman for future reference on subjects connected with Italian art. J. B. Lippincott & Co. also send us the seventh volume of the series of "Ancient Classics for English Readers," the subject of which is the writings of Aeschylus, by Reginald S. Copleston, B. A. This little handbook gives a critical and explanatory description of the works of the greatest of the Greek dramatists, interspersed with selections from the best translations. It will give general readers an excellent idea of the merits of Aeschylus, and it will be a valuable aid even to those who have the time, taste, and inclination to study the famous old Greek plays for themselves, either in the original or in translations.

—Porter & Coates send us "The Snow Man," by George Sand. Translated by Virginia Vaughan, published by Roberts Bros. Some of the writings of George Sand are certainly open to serious objection, but the novels from her pen that have thus far been issued by Messrs. Roberts Brothers have been free from offense, and they have served to make the American public acquainted with some of the most charming performances of a woman who, whatever her faults may be, is one of the greatest fiction writers of the day. The novel before us is a fit companion for those which have preceded it, and as an intensely interesting narrative, constructed with wonderful art, it is sure to find plenty of appreciative readers.

—A pamphlet published by J. B. Ford & Co., New York, which has been sent us, contains two sermons by Rev. Henry Ward Beecher on "The Heavenly State" and "Future Punishment," in which the peculiar views of their author are set forth in a forcible manner.

—From Morris Franck, No. 916 Walnut street, we have received *The Technologist* for February, which contains a variety of valuable articles on scientific and practical subjects.

—The Central News Company, No. 505 Chesnut street, send us the latest numbers of the *St. James Magazine, Punch, and Fun.*

—From W. S. Turner we have received *Appleton's Journal and Every Saturday.*

THE ORIGINALS OF DRAMATIC AND ROMANTIC CHARACTERS.

From *Every Saturday.* Since the death of Dickens many critics have been industriously at work to discover the "originals" of his most popular characters. Even the name of the fortunate coachman who sat for the portrait of Tony Weller has been confided to the public. In looking over the long list, with its unsuggestive array of meaningless names, we have been especially struck by the statement that Talfourd was meant when Dickens delineated Traddles, in the novel of "David Copperfield." It was generally known that some boisterous element in the talk of Walter Savage Landor gave the hint to which we owe Mr. Boythorn; that some "jammy" element in the character of Leigh Hunt quickened the imagination of the observing humorist when he drew Harold Skimpole; but none was more eager than Dickens himself to protest against identifying Landor with Boythorn, or Leigh Hunt with Skimpole. It would indeed have been a cruel injustice to suppose that the author of the "Imaginary Conversations" and "Fancies and Aspsias," full as they are of most delicate discernment of life and character, and indicating resources of scholarship and criticism of which Dickens had not the remotest idea, was fairly included in the humorous conception of Boythorn, a man who does not suggest Landor at all to any reader of his works; and as for Leigh Hunt, the blind selfishness and "genial" rascality of Skimpole throw no light on the character of the intrepid reformer who, with all his weaknesses, was as willing to inhabit a jail rather than recant his political principles, who fought the Tories of England during the thirty years when the Tories were all powerful, and who cordially appreciated as a critic the genius of the writers of the party by which he was inhumanly persecuted both as an author and as a man. Still, there might be some slight foundation for Boythorn and Skimpole in Landor and Hunt; what possible basis in the habits and character of Talfourd can be adduced to identify

nal peculiarities which Dickens so grotesquely caricatured, but an attempt to identify the author of the criticisms on Coleridge, Wordsworth, and Lamb—criticisms whose depth and delicacy Dickens, with all his genius, was hardly competent to appreciate—to identify the author of "Ion"—to identify the accomplished advocate and judge—with the Traddles of "David Copperfield," seems to us the very insanity of research. There is really nothing but a carelessness about the arrangement of the hair, and a simplicity in self-sacrifice which was, we trust, a characteristic of Talfourd, which can by any possibility connect the two.

And this brings us to the heart of the question, How far the hints derived from external observation and reading really serve the great dramatist or novelist in his vital characterization? We have shown that Dickens could not have dreamed of copying Landor, Hunt, and Talfourd in Boythorn, Skimpole, and Traddles. He simply used a single peculiarity of their minds, or a single peculiarity of their personal appearance, to build up characters entirely distinct from them in every other characteristic.

Indeed, if novelists and dramatists were accustomed to use their friends and acquaintances as subjects to be introduced into their novels and plays, they would be shunned by all decent people as a pestilence is shunned. Nobody but the satirist or the caricaturist pretends to draw from actual models, and even the satirist selects his enemies and not his friends for his caustic reproductions of actual men and women; whilst the caricaturist confines himself, in his most exaggerated notions, to persons whose publicity is so notorious that no inquiry is made as to his personal knowledge of his victims.

The most complete information we possess regarding the sources from which a master of characterization drew his materials is found in Scott's prefaces to his own novels. In these prefaces the author of Waverley describes the original of almost every prominent character in his works; but the moment we turn from the description to the representation—from Helen Walker to Jeanie Deans, from Andrew Gellie to the gentle Othello—we discover that we have learned nothing of those processes of genius by which these originals have been transformed into vivid characters, more attractive and more alive than the majority of actual persons whom we every day meet. Helen Walker is the original of Jeanie Deans in some such sense as a block of marble is the original of Story's Sybil. The thing really to be considered is the transformation effected by genius, not the source from which the original suggestion was derived, and of this secret Scott tells us nothing.

Of all novelists of genius, Jane Austen is perhaps the closest to actual life and character; but she is still a creator, and not a copier; or photographer. Her characters have souls, though some of them may have very small ones; and to put a soul into an imagined character is the most difficult of all the tasks of genius. She is famous for her clergyman, and these are generally so commonplace as just to escape being characterless. Her art, indeed, is in delineating character without availing herself of its obvious peculiarities. In one case she has departed from her ordinary method, and produced a humorous masterpiece. We refer, of course, to the Rev. Mr. Collins, in "Pride and Prejudice." Doubtless some actual clerical scoundrel suggested this delicious fool; but if she had merely attempted to reproduce him literally we should have had only a satirical result. But the hint derived from the prototype tickled her sense of humor so keenly that she indulged for once in the very intoxication of mirth, and revelled in her vivid and joy-inspiring conception of clerical folly. In one case she has departed from her ordinary method, and produced a humorous masterpiece. We refer, of course, to the Rev. Mr. Collins, in "Pride and Prejudice." Doubtless some actual clerical scoundrel suggested this delicious fool; but if she had merely attempted to reproduce him literally we should have had only a satirical result. But the hint derived from the prototype tickled her sense of humor so keenly that she indulged for once in the very intoxication of mirth, and revelled in her vivid and joy-inspiring conception of clerical folly.

It would be easy to show that every novelist and dramatist who has succeeded in arresting the attention of the world has succeeded by his or her genius, and not by the materials on which the genius was exercised. The attempt to state the "originals" of romantic characters has the fatal defect of overlooking the essential fact to be considered—the originality of the creators.

A PARALLEL.
The Present Invasion of France, and the French Invasion of Prussia in 1806.
From the *Pull Mail Gazette.*
There is a remarkable resemblance in some points between the history of the present campaign of the Prussians in France and that of the French in Prussia in 1806. Indeed, the records of that period might with a change of names be almost taken for stray pages of the war literature of 1870. After the battle of Auerstadt, which was lost by the Prussians chiefly owing to the mismanagement of their generals, and the surrender of Erfurt and Napoleon's entry of Berlin, occurred the capitulation of Prince Hohenlohe and his army, then the retreat of Blucher to Lubek, the storming of that city, and the surrender of Blucher with the wreck of the forces under his command.

After this the Prussian fortresses fell an easy prey to the French, and then with more reason than now it was said that these fortresses might have held out for some time longer. When Spandau capitulated on the 24th of October, the French observed that, well defended, it might have sustained a siege of two months after the trenches had been opened. Stettin surrendered on the 29th of October, capitulating to the first column of French troops that appeared before it, who found to their surprise that it contained a garrison of 6000 fine-looking troops, 100 pieces of cannon, and abundant magazines of all sorts. Constin, a place of considerable strength, and of great importance on account of its position on the Oder, surrendered to Marshal Blucher on the 1st of November, as soon as it was invested and summoned, though its garrison consisted of 4000 men, amply provided with magazines. Magdeburg, the bulwark of the Prussian monarchy on its western frontier, capitulated to Marshal Ney on the 6th of November, after a few bombs had been thrown into the city; and Hameln, the chief fortress of the Electorate of Hanover, had not even that excuse for its surrender on the 20th of the same month.

In Magdeburg were found 22,000 troops, including 2000 artillerymen, and in Hameln there was a Prussian garrison of 9000 men, with six months' provisions and stores, and ammunition of every kind. The French general to whom the place was given up had no forces with him except two Dutch regiments and a single regiment of light infantry. In the meantime another inferior army assembled at Wesel, under the command of Louis Bonaparte, the newly-created King of Holland, overran the Prussian provinces of Westphalia, and penetrated into the Electorate of Hanover; and a still smaller corps under General Dandels took possession of Emden and East Friesland. At Munster and other places valuable magazines fell into the hands of the invaders, and no resistance was anywhere made to them. Hameln, as before stated, was given up to General Savary, and Nieuberg, the last place of the Electorate held by the Prussians, capitulated a few days afterwards (viz., on the 25th of November). The surrender of Plassenberg, a small fortress in the territory of Bayreuth, completed the conquest of the Prussian fortresses in Germany to the west of the Oder. Then, as now, there was for a few days some hope of an armistice. After the battle of Auerstadt, Luchezini was despatched by the King of Prussia to the French headquarters to negotiate peace, and on arriving there on the 23d of October, Duroc was named by the French Emperor to negotiate with him. At first the Prussian Minister was amused with hopes of concluding a peace on the terms which he was authorized to offer; but as the situation of his sovereign became every day more desperate by the capture of his armies and the loss of his fortified places, the demands of the French rose in proportion, and at length Napoleon explicitly declared that he would never quit Berlin nor evacuate Poland till Moldavia and Wallachia were yielded by the Russians in complete sovereignty to the Porte, and till a general peace was concluded on the basis of the restitution of all the Spanish, French, and Dutch colonies and possessions taken by Great Britain during the war. With this declaration all hopes of peace vanished; instead of which an armistice was proposed by the French, and after much fruitless negotiation concluded by Luchezini on November 16; but the terms were so disadvantageous that the King of Prussia on the 22d refused to ratify it, and the war was prosecuted with unremitting activity. Perhaps Count Bismarck happens to remember this history of the events which occurred in October and November sixty-four years ago, when Count von Moltke was an innocent child of seven years old, and has been in some degree influenced by the precedents afforded by the conduct of the Emperor Napoleon I towards Prussia in 1806.

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200,000 State of Pennsylvania Six Per Cent Loan..... 214,000.00
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164,000 State of New Jersey Six Per Cent Loan..... 165,920.00
20,000 Pennsylvania Railroad First Mortgage Six Per Cent Bonds..... 20,700.00
25,000 Pennsylvania Railroad Second Mortgage Six Per Cent Bonds..... 20,250.00
25,000 Western Pennsylvania Railroad Mortgage Six Per Cent Bonds (Pennsylvania Railroad)..... 20,000.00
30,000 State of Tennessee Five Per Cent Loan..... 15,000.00
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10,000 Philadelphia and Southern Mail Steamship Company (500 Shares Stock)..... 4,000.00
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\$1,560,150 Par. Cert., \$1,264,447.34. Mkt'g'd.....\$1,264,447.34
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