

Lancaster Intelligence.

FRIDAY EVENING, NOV. 2, 1883.

Amusements to Literature.

An immense amount of twaddle has been written of late on both sides of the water upon what is termed the "American element" in literature. This American element has been assumed to be the characters, the employment of dialectic peculiarities to be met with only in the United States, or the delineation of phases of life peculiar to our civilization and development. More than one profound critic has analyzed this "element" with a sort of pitying regret for its immaturity and incompleteness. One in particular has lately undertaken the novel task of determining the exact amount of "Americanism" in each of our prominent writers. This author, who is gravely told that the "American element" in literature is entirely independent of the subject matter of an author's work and of the nationality of his characters. There is no work of fiction in which the American element is more distinct and appreciable than in Hawthorne's "Mosses from an Old Manse," yet the scene is laid in a foreign land, and the characters have hardly a hint of the New World about them. Americanism in literature, properly as styled, is not a new dialect, but a new subject, or a new mode of depicting new incidents, or the proffering unacknowledged scenes to the novelist and poet. "Landscape-making" has in it really less of the American element than one of James' "International series." The American element in literature is simply the American element in our thought. It matters not whether it be in fiction, philosophy or history, that is the true Americanism which is a result of American training and experience. Moily's historical works have not only more of the element than Hawthorne's, though the former are all concerned with European subjects and the latter only with American. Mr. Motley's Americanism inspired and illuminated every page of that most vital of all historical monographs, "John Bartram's." Now that an American could have written because none other has realized the latent, resistant influence of the spirit and movement of which the Dutch Republic was one of the myriad sources. On the contrary, any English author of the learning and industry might have written one of "Pleasant work," simply because they have no distinctly American tone or quality. It is not, for instance, the American character of Mr. James that constitutes even the major part of the charm of his works, but his power of looking at things foreign as well as domestic, with American eyes. It is a power, no doubt, limited by his long residence abroad, and yet it is growing weaker as his sympathy with the best and purest phases of our modern literature grows his hold upon them. Yet so far as its superficialities, its manifestations of littleness and greed, and the meaner phases of its aspirations are concerned, no man has a keener insight; and, seek to disguise it as may, the American element is always the most prominent one in every thing he writes. This misapprehension of what constitutes Americanism in literature lies at the root of the error which so many English critics have used in regard to our poets and novelists. They seem to think, and to write, as if the American element, that American literature can only claim credit for distinctiveness in. For it delineates new and unthought-of phases of character developed in some of the wilds of the New World. A recent volume of the "Littell's Living Age," contains an "Americanism," except in the name of "Papers." The title is that of a series of reviews as just as distinguished as any that have appeared in any of our literary journals, and which are just as distinguished as any that have appeared in any of our literary journals. The title is that of a series of reviews as just as distinguished as any that have appeared in any of our literary journals, and which are just as distinguished as any that have appeared in any of our literary journals.

Worn, Weary, and Wretched.

"As weak as a cat" is an expression frequently used by debilitated sufferers who are trying to tell how they feel. It is an incorrect expression, for a cat is one of the most agile and vigorous animals in existence. It would be more correct to say, "as weak as a dog" or "as weak as a pig," for that gives the idea of utter inability to hold one's self up. The weary person who feels thus is generally worn, worried, and wretched.

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TRAFFIC TABLE.

Table with columns for Station, Northward, and Southward. Lists various stations and their respective times.

ARRANGEMENT OF PASSENGER TRAINS.

Table with columns for Station, Northward, and Southward. Lists passenger train schedules.

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