NEW PUBLICATIONS.

The poems of the late David Bates have been collected by his son, Stockton Bates, and issued in attractive form in this city. The deceased poet having acquired a most enviable reputation as a writer of singularly winning, heart-full and manly verses dispersed in a multitude of American journals, it has been judiciously thought a suitable time to give them the book form which their literary rank deserves. Mr. Bates was author of the lines beginning:

"Speak gently! it is better far
To rule by love, than fear,"

which are familiar in every American and English home hold, and which have gone around the world in the European languages. The gift of finding just the right, the universal popular language for the tender sentiments of family life, is a very rare one; these sweet lines are the solace and the motive of many whose ears have never been reached by a line from Tennyson, or Browning, or Arnold. Another poem, also widely popular, commences:

"Childhood, sweet and sunny childhood!"

Mr. Bates's talent was strong and true so long as he kept it to the expression of love of nature, of family feeling, of purity and virtue. To his honor it may be said that he never transgressed the lines marked out for him by the boundaries of a tender and thoughtful temperament, and accordingly his collected works are a sweet, pure and musical rebuke to the spasmodic poetry of the day. A short biography, prefaced to the book, gives the story of an industrious and true but uneventful life, and the editing of the poems, as well as typographical matters, is in the most perfect taste.

"The Records of Living Officers of the United States Navy and Marine Corps," compiled by Lewis R. Hamersly, is a useful book of naval statistics. As a guide the compilation can find the history of any officer on any one of the vessels composing our marine service. Short biographies of our admirals, commodores, captains, commanders and lieutenants are given, with their public history minutely narrated. The life, for instance, of the gallant and noble commander of the Oneida, Edward P. Williams, is particularized on page 114, with his services on the African and Brazilian coasts, his war-record, and the appointment in 1869 to his last ill-fated command. Fifty pages at the close of the book are given to a brief history of the Federal naval operations during the rebellion, supplemented by a complete list of the vessels engaged in putting down that insurrection, with their officers down to the boatswains, engineers and acting gunners. A well compiled from official sources. The form is a neat calf-bound octavo of 350 pages. Published by J. B. Lippincott & Co.

Littell & Gay have a certain habit, which we are only too glad to believe inveterate, of collecting into separate pamphlets the serial works selected for the *Living Age*.

A little before Christmas they issued, in a handsome *brochure*, Mrs. Oliphant's "Historical Sketches," a work which we think has not reached its full vogue in this city simply because our bookseller have not adequately provided themselves with and advertised it. Mrs. Oliphant—she is author of the charming "Miss Marjoribanks," and commands one of the most graphic and quietly forcible pens in modern literature—devotes herself in these Sketches to the great names of English history under George II., Pope, Walpole, Lady Montagu, Queen Caroline, Swift, and several others; and such a portrait gallery has certainly not been painted since Thackeray's "Four Georges." Each figure stands with the individuality of the best characters of Mrs. Oliphant's novels—we can hardly praise them higher. By all means let our readers acquire this little and very collected—Our publishers now issue in one pamphlet two tales recently found attractive in the *Living Age*, "Clemence Dorville; or, From the Palace to the Scaffold," and "Clelia; from Family Papers." These are excellent stories, only to be found in English, in their present form; they were translated expressly for the publishers, the first from the French, and "Clelia" from the German of A. Niels.

It has given us pleasure occasionally, not only in the department of dramatic and amusements but elsewhere, to testify to the artistic character of many parts of the "Pilgrim," now delivering at Concert Hall. A diorama partially painted by artists like Hart and Nehlig cannot be commonplace. A beautiful English edition of Bunyan's "Pilgrim's Progress"—that of Cassell, Petter & Galpin—has been sent us by the conductor of that exhibition; it is in octavo, on tinted paper, with highly artistic designs. We shall enjoy turning over the handsome leaves of this fine standard, associated with the memory of an artistic and blameless exhibition.

Roberts Brothers, of Boston, publish a translation by Ellen Frothingham, in English hexameter, of the best of Goethe's shorter works, the "Hermann and Dorothea." Miss Frothingham's treatment of hexameter lends itself excellently well to the verse of Goethe, and the loveliest of love-poems is by it made accessible to English readers and takers. It is a simple and exquisite story of burgher life in Germany. The lovers are separated by not quite so many social grades as were Cophetua and the beggar-maid, but still the simple and trustful Dorothea is allowed to enter her lover's household on the menial understanding that she is to be a servant; after which the honor of a betrothal naturally raises her into the most refreshing state of delight.—The printing and cover are in unusually good taste. Received from Porter & Coates.

"Casimir Maremma" is a novel by Arthur Helps, Clerk of the Queen's Privy Council and author of "Realmah" and "Friends in Council." Like the former, it is a novel buried in a crisp and salt sea-foam of dashing, admirable conversation. The old "Friends" of the "Council" listen again to a romance from the pen of Milverton, who this time devotes his well-furnished mind to examining the problem of religion. The political economist will be enlightened, and the ordinary reader delighted, in this book, with the ideas of the finest essayist of the day. Published by Roberts Bros.; for sale by Porter & Coates.

Appleton's edition of the writings of Grace Aguilar is appearing in handsome form. The last volume is "The Vale of Cedars, or The Martyr," a romance in which the talented and lovely girl essays the delineation of Spanish manners.

Our comfortable citizen, Dr. J. DeHaven Wile—who has lent his brain and hand so long to the task of assuging human pain—has been known to a few of his intimate friends as a courtier of the Muse on the sly. Being now turned of fifty (it is his own boast in one of his poems now to be reviewed, or we should neither believe it nor dare to utter it) he has determined to collect his fugitive sighs and musical plaints for the benefit of his personal acquaintances. The collection has been shaped into worthy form, and printed, but not published, or published only by subscription. Many of those who know the glorious doctor will be astonished at the relatively high quality of these metrical effusions. Most of them betray the hand accustomed to heavier tools than the quill, but there is hardly a versicle which does not proclaim that, with the litterateur's strict attention to expression, the ideas here contained could have been moulded into permanent adornments to literature. The poems are all of the kind known as occasional, and all struck out apparently at a blow. They all have something to say; and, although there is not one which a literary expert could not improve in technical expression, there is ever something pithy and practical, the fruit of experience and acute observation, to reward or amuse or stimulate the reader. Some, as "Man is not a Machine" and "Ground Ivy," have a peculiar shrewd wisdom, the proverbial philosophy of an observant and practical man; others, as "The Homing Mind," and "Footprints on the Sand," are bits of philosophy or morals pointed by an anecdote—are in fact, in a metrical form, after dinner stories such as in a prose shape the Doctor has given us many several have a nervous strength and directness of expression that reminds the reader of Dr. Franklin or Dean Swift—as the following on the invisible laboratory of Time:

"Man cannot work without a tool;
The child can't learn his A B C without it;
Man makes no change except by laws
That come directly from a cause,
The chisel sharpens the rough rollers;
To trace the lines of all he moulds;
For every line of beauty 'tis
The pencil or the chisel's there;
Not so with Time—he has no tools;
Not so with Time—he has no school;
He makes his lines both deep and bold,
He has no hand his tools to hold.
The furrows deep upon the brow
Each one can see, but known not how
Time has sealed by his endeavor
To make his furrows last forever."

Several betray a depth of good and tender feeling, or a graceful attention to the minor morals, indicative of a refined and disciplined heart; those referring to "Katie" are evidently the sincere, spontaneous outpouring of deep, particular sorrow; here is a profounder expression, in which we find a strain of real poetry:

THE REED.

The mind revolts from its sad fate
Each day adds to its lingering fear
Deep pains that none can know
Speed on, speed on—the whirlwind's wrath
Is nothing now to me,
I've lived longer than that man can know,
And now I feel I'm free.
Bear down the reed, oh! rushing tide,
Its season soon is o'er,
The wild waves dash, the winds are shrill,
The reeds will sigh no more.

The first poem in the volume is a racy, breezy, triumphant exposition of mere...animal joy—the writer finds himself behind his good steeds, "Mary Blain" and "Hazel Dell," on a hard road, with the city before, and home behind and early dawn breaking over the shoulder:

"The lines are trembling in my fingers,
As each one tries the lead to gain
Now every nerve and muscle is wakened
To keep them balanced on the rein."

The happy charioteer is as excited as his steeds—he "drinks the sweet refreshing air," and every mile "has fixed another day to life."

Forget not that each sense of mine
Is thrilled to see them in their force;
He hails his "favorite nags, so swift and strong," personally and by name and then, in the accumulated triumph of skill and vitality, "Oh, I can teach you how to live!" exclaims the epicure, and finally, in a sudden and natural revulsion of feeling.

"Oh, I can teach you how to live!—
But can you teach me how to die?"

This is the initial poem of the volume, giving its title to the collection. Among the poems shown around among friends, it has provoked a number of rejoinders, printed here after it, two one of which we observe the appended initials of Bishop Odenheimer of New Jersey. Taken as a whole, the volume is a real topic pleasure from the examination of these brisk little trifles, and it is our deliberate opinion that more sagacious, learned, and thoroughly well-read shall be the reader they find, the more the latter will be pleased, the more ready to discover the real originality, and to condone the superficial faults of literary inexperience.

They are sumptuously printed by King & Baird, and the binding is also original and stylish, with the exception that the book has been trimmed too narrow. This error has deprived Mr. Sartain's engraving of the margin it needs,—an additional pity, as the burin has furnished an uncommonly skilful, spirited study of the fine physique and manly expression of the writer.

PERSONAL

NOTICE—APPLICATION WILL BE made to His Excellency JOHN W. GEARY, Governor of Pennsylvania, for a pardon of ALICE JONES, sentenced at the April Term, A. D. 1870, of the Court of Quarter Sessions of Philadelphia County.

PROFESSOR JOHN BUCHANAN, M. D., can be consulted privately or by letter in all diseases requiring skill and experience. Dr. Buchanan is the Professor peculiar to Philadelphia, now, scientific and positive remedies specially adapted to the wants of the sick. Private office, 1004 Walnut street, Philadelphia. Office hours from 9 A. M. to 9 P. M.

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