

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1412.

LONDON, SATURDAY, NOVEMBER 18, 1854.

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THUCYDIDES—Book VII.  
LIVY—Books I., II., III.

By order of the Senate,  
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Marlborough House,  
Nov. 10, 1854.

**KING'S COLLEGE, LONDON.**—PRACTICAL DEMONSTRATION on the URINE by LIONEL BEALE, M.B., Professor of Physiology. Gentlemen desirous of attending the Course, which will commence on FRIDAY, December 1st, are requested to leave their names at the Secretary's office, or at Dr. Beale's Pathological Laboratory, in Carey-street. These Demonstrations take place on Monday and Friday Evenings, from Eight to half-past Ten. Fee, 2s. 2d.

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**NOTICE IS HEREBY GIVEN,** That the Board will, on SATURDAY, the 23rd day of December next, proceed to the ELECTION of the DONNELLAN LECTURER for 1855. Applications from Candidates, with a statement of their claims, should be sent to the Registrar on or before the 16th of December. Each Candidate is required to send in with his application a statement of the subject on which he proposes to lecture. None but Fellows, Ex-Fellows, Bachelors of Divinity, or Doctors of Divinity of this University are entitled to be Candidates. By order of the Board,  
JOHN LEWIS MOORE, Registrar.

Nov. 9, 1854.

**BOTANICAL SOCIETY OF LONDON.**—NOTICE TO MEMBERS.—The EIGHTEENTH ANNIVERSARY MEETING will be held on WEDNESDAY EVENING, 29th instant. The Chair will be taken at 8 o'clock precisely. 20, Bedford-street, Strand. G. E. DENNES, Secretary.

**EVENING LECTURES.**—The First of a Series of Courses of Evening Lectures, at the GOVERNMENT SCHOOL OF SCIENCE, will consist of TWENTY LECTURES on the CHEMISTRY of NON-METALLIC BODIES, with special reference to their applications in the Arts, to be given by Dr. HOFMANN, F.R.S., on the Evenings of WEDNESDAYS and FRIDAYS, at eight o'clock, commencing on the 24th of NOVEMBER NEXT. Tickets for the whole Course may be obtained, at 5s. each, on application to the Registrar of the School, Museum of Practical Geology, Jermyn-street. SPECIAL TICKETS, for SOHOHOOL MASTERS of PUBLIC SCHOOLS, at 2s. 6d. each, for the whole Course, may also be had of the Registrar, and at the Department of Science and Art, Marlborough House.

**ROYAL INSTITUTION OF GREAT BRITAIN,** Albemarle-street.—CANDIDATES for the FULLERIAN PROFESSORSHIP of PHYSIOLOGY are requested to apply in writing to the Secretary, R.I., on or before SATURDAY, June 2nd, 1855. JOHN BARLOW, M.A., Sec. R.I.

**GERMAN CLASS FOR LADIES** will be formed at the Marylebone Literary and Scientific Institution, for Members and Non-Members, conducted by Dr. EHRENBAUM, which will meet every MONDAY, at 3 o'clock.—For particulars apply to the Secretary of the Institution, 17, Edward-street, Portman-square.

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ALBEMARLE-STREET, November, 1854.

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## REVIEWS

*A Commonplace Book of Thoughts, Memories, and Fancies, Original and Selected.* By Mrs. Jameson. With Illustrations and Etchings. Longman & Co.

THE graceful and highly-finished writer of the 'Characteristics of Women' mentions in the Preface to this book, that out of the gradual accumulations of notes, which it has been her habit to make, more than one of her works has taken form, if not been originally suggested;—and that the collection now put forth by her is, in some degree, the residuary matter of what had found its way into her note-books, and which she feels unwilling to throw away. Nevertheless, miscellaneous as is the character of these passages, they can be grouped in two divisions,—the one devoted to 'Ethics and Character,' the other to 'Literature and Art.' Little more than such an announcement is required by way of criticism on this 'Commonplace Book' as a whole; since Mrs. Jameson's value in authorship has not now to be adjudged; and she is one who respects herself in respecting her public:—one who never slights the labour in hand, nor does less than her best.

In some paragraphs, Mrs. Jameson registers her dissent against, or reply to, what "Carlyle" has said (not written) on this or the other question. We must stop to ask if this be fair and modest? Is conversation so squared and methodized a relaxation that it may—that it *should*—be preached from in print? It is now-a-days sufficiently hard for simple folk to feel unconstrained and natural in society; so systematically is society worked for the purposes of gain and advancement. The pre-occupied author who—betwixt the first and the second courses—drops a hint of what his fifth act or his third volume may be, runs no visionary risk of finding his tragedy or his tale forestalled by some nimble hearer, dining out "in search of situations." Poor statesmen at *soirées* are wedged up into corners that the screw of curiosity may be put on them—regarding their views on any given question, crisis, or combination—since *Boswells* are "out," who keep ponderous diaries of such dialogues (the power of checking which, of course, does not exist), and who put down all that the screwed statesman has yielded up, under these terrible circumstances, to be copied, read, and circulated.—If a "Latter-Day Pamphlet" were to begin with "*Said Mrs. Jameson to me*"—and if the Lady were there to find some saying which she had idly uttered descanted on by way of text—would she not complain? Privacy is a public good so unspeakable—so intimately connected with all that is surest in confidence—with all that is most reviving in intercourse—that we would willingly sacrifice our share in certain great thoughts, for the assurance that there was no note-book in the neighbourhood, where the sense, or nonsense, of the hour was recorded, as the listener's sympathy or antipathy dictated. Is Mrs. Jameson sure how far O. G. (whose initials it is not hard to unriddle) meant her ingenious plea for suicide (p. 34) to figure in print?—and the Kemble sisters wished to encounter what the one may have said concerning Mozart, and the other *à propos* of "the tune of Imogen"? We hold that such things are not Mrs. Jameson's own, precisely to use as she will,—any more than would be a secret captured by an involuntary listener; and it is for the good both of recorders and of those recorded to have attention called to the principle by protest.

Let us now take a few passages which are

Mrs. Jameson's own; and better than most of her borrowings from other persons. Among these we may number the following picture.—

"This present Sunday I set off with the others to walk to church, but it was late; I could not keep up with the pedestrians, and, not to delay them, turned back. I wandered down the hill path to the river brink, and crossed the little bridge and strolled along, pensive, but with no definite or continuous subject of thought. How beautiful it was—how tranquil! not a cloud in the blue sky, not a breath of air! 'And where the dead leaf fell there did it rest;' but so still it was that scarce a single leaf did flutter or fall, though the narrow pathway along the water's edge was already encumbered with heaps of decaying foliage. Everywhere around, the autumnal tints prevailed, except in one sheltered place under the towering cliff, where a single tree, a magnificent lime, still flourished in summer luxuriance, with not a leaf turned or shed. I stood still opposite, looking on it quietly for a long time. It seemed to me a happy tree, so fresh and fair and grand, as if its guardian Dryad would not suffer it to be defaced. Then I turned, for close beside me sounded the soft, interrupted, half-suppressed warble of a bird, sitting on a leafless spray, which seemed to bend with its tiny weight. Some lines which I used to love in my childhood came into my mind, blending softly with the presences around me.—

The little bird now to salute the morn  
Upon the naked branches sets her foot,  
The leaves still lying at the mossy root,  
And there a silly chirruping doth keep,  
As if she fain would sing, yet fain would weep;  
Praising fair summer that too soon is gone,  
And sad for winter too soon coming on!

The river, where I stood, taking an abrupt turn, ran wimpling by; not as I had seen it but a few days before,—rolling tumultuously, the dead leaves whirling in its eddies, swollen and turbid with the mountain torrents, making one think of the kelpies, the water wraiths, and such uncanny things,—but gentle, transparent, and flashing in the low sunlight; even the barberries, drooping with rich crimson clusters over the little pools near the bank, and reflected in them as in a mirror, I remember vividly as a part of the exquisite loveliness which seemed to melt into my life. For such moments we are grateful: we feel then what God can do for us, and what man can not.—*Carolside, November 5th, 1843.*"

The next passage comprehends a true distinction, gracefully phrased.—

"There are few things more striking, more interesting to a thoughtful mind, than to trace through all the poetry, literature, and art of the Middle Ages, that broad ever-present distinction between the practical and the contemplative life. This was, no doubt, suggested and kept in view by the one grand division of the whole social community into those who were devoted to the religious profession (an immense proportion of both sexes) and those who were not. All through Dante, all through the productions of mediæval art, we find this pervading idea; and we must understand it well and keep it in mind, or we shall never be able to apprehend the entire beauty and meaning of certain religious groups in sculpture and painting, and the significance of the characters introduced. Thus, in subjects from the Old Testament, Leah always represents the practical, Rachel, the contemplative life. In the New Testament, Martha and Mary figure in the same allegorical sense; and among the saints we always find St. Catherine and St. Clara patronising the religious and contemplative life, while St. Barbara and St. Ursula preside over the military or secular existence. It was a part, and a very important part, of that beautiful and expressive symbolism through which art in all its forms spoke to the popular mind."

Here is a recollection, the force of which attests its reality.—

"There was in my childish mind another cause of suffering besides those I have mentioned, less acute, but more permanent, and always unacknowledged. It was fear—fear of darkness and supernatural influences. As long as I can remember anything, I remember these horrors of my infancy. How they

had been awakened I do not know; they were never revealed. I had heard other children ridiculed for such fears, and held my peace. At first these haunting, thrilling, stifling terrors were vague; afterwards the form varied; but one of the most permanent was the ghost in Hamlet. There was a volume of Shakspeare lying about, in which was an engraving I have not seen since, but it remains distinct in my mind as a picture. On one side stood Hamlet with his hair on end, literally 'like quills upon the fretful porcupine,' and one hand with all the fingers outspread. On the other strided the ghost, encased in armour with nodding plumes; one finger pointing forwards, and all surrounded with a supernatural light. O that spectre! for three years it followed me up and down the dark staircase, or stood by my bed: only the blessed light had power to exorcise it. How it was that I knew, while I trembled and quaked, that it was unreal, never cried out, never expostulated, never confessed, I do not know. The figure of Apollyon looming over Christian, which I had found in an old edition of the 'Pilgrim's Progress,' was also a great torment. But worse, perhaps, were certain phantasms without shape,—things like the vision in Job—'*A spirit passed before my face; it stood still, but I could not discern the form thereof.*'—and if not intelligible voices, there were strange unaccountable sounds filling the air around with a sort of mysterious life. In daylight I was not only fearless, but audacious, inclined to defy all power and brave all danger,—that is, all danger I could see. I remember volunteering to lead the way through a herd of cattle (among which was a dangerous bull, the terror of the neighbourhood) armed only with a little stick; but first I said the Lord's Prayer fervently. In the ghastly night I never prayed; terror stifled prayer. These visionary sufferings, in some form or other, pursued me till I was nearly twelve years old. If I had not possessed a strong constitution and a strong understanding, which rejected and contemned my own fears, even while they shook me, I had been destroyed. How much weaker children suffer in this way, I have since known; and have known how to bring them help and strength, through sympathy and knowledge, the sympathy that soothes and does not encourage—the knowledge that dispels, and does not suggest, the evil."

As a critic of Art, Mrs. Jameson is generally sensible and suggestive. Many may be curious to see how the author of 'The Loves of the Poets' handles the female creations of the Lecturer on "the Humourists," and will be amused with the sentimental exaggeration of a sound judgment passed by her on Mr. Thackeray's heroines.—

"No woman resents his Rebecca—inimitable Becky!—no woman but feels and acknowledges with a shiver the completeness of that wonderful and finished artistic creation; but every woman resents the selfish inane Amelia, and would be inclined to quote and to apply the author's own words when speaking of 'Tom Jones':—'*I can't say that I think Amelia a virtuous character. I can't say but I think Mr. Thackeray's evident liking and admiration for his Amelia shows that the great humourist's moral sense was blunted by his life, and that here in art and ethics there is a great error. If it be right to have a heroine whom we are to admire, let us take care at least that she is admirable.*' Laura, in 'Pendennis,' is a yet more fatal mistake. She is drawn with every generous feeling, every good gift. We do not complain that she loves that poor creature Pendennis, for she loved him in her childhood. She grew up with that love in her heart; it came between her and the perception of his faults; it is a necessity indivisible from her nature. Hallowed, through its constancy, therein alone would lie its best excuse, its beauty and its truth. But Laura faithless to that first affection; Laura, waked up to the appreciation of a far more manly and noble nature, in love with Warrington, and then going back to Pendennis, and marrying *him!* Such infirmity might be true of some women, but not of such a woman as Laura; we resent the inconsistency, the indelicacy of the portrait. And then Lady Castlewood,—so evidently a favourite of the author, what shall we say of her?"

and never forgives, who never repents, nor reverts, nor repents; the mother, who is the rival of her daughter; the mother, who for years is the *confidante* of a man's delirious passion for her own child, and then consoles him by marrying him herself! O Mr. Thackeray! this will never do! such women may exist; but to hold them up as examples of excellence, and fit objects of our best sympathies, is a fault, and proves a low standard in ethics and in art. When an author presents to us a heroine whom we are called upon to admire, let him at least take care that she is admirable."

To every line of the following criticism we can subscribe—with one question. Is there not some confusion as to facts, when *Mdlle. Rachel* is spoken of as having personated *Athalie*?—

"Every one who remembers what *Mdlle. Rachel* was seven or eight years ago, and who sees her now (1853), will allow that she has made no progress in any of the essential excellencies of her art. A certain proof that she is not a great artist in the true sense of the word. She is a finished actress, but she is nothing more, and nothing better; not enough the artist ever to forget or conceal her art, consequently there is a want somewhere, which a mind highly toned, and of quick perceptions, feels from beginning to end. The parts in which she once excelled—the *Phèdre* and the *Hermione*, for instance—have become formalized and hard, like studies cast in bronze; and when she plays a new part it has no freshness. I always go to see her whenever I can. I admire her as what she is—the Parisian actress, practised in every trick of her *métier*. I admire what she does, I think how well it is all done, and am inclined to clap and applaud her drapery, perfect and ostentatiously studied in every fold, just with the same feeling that I applaud herself. As to the last scene of *Adrienne Lecouvreur* (which those who are *avides de sensation*, thirst for painful emotion, go to see as they would drink a dram, and critics laud as a miracle of art; it is altogether a mistake and a failure), it is beyond the just limits of terror and pity—beyond the legitimate sphere of art. It reminds us of the story of *Gentil Bellini* and the Sultan. The Sultan much admired his picture of the decollation of *John the Baptist*, but informed him that it was inaccurate—surgically—for the tendons and muscles ought to shrink where divided; and then calling for one of his slaves, he drew his scimitar, and striking off the head of the wretch, gave the horror-struck artist a lesson in practical anatomy. So we might possibly learn from *Rachel's* imitative representation (studied in an hospital, as they say), how poison acts on the frame, and how the limbs and features writhe into death; but if she were a great moral artist she would feel that what is allowed to be true in painting, is true in Art generally; that mere imitation, such as the vulgar delight in, and hold up their hands to see, is the vulgarest and easiest aim of the imitative arts, and that between the true interpretation of poetry in art and such base mechanical means to the lowest ends, there lies an immeasurable distance. I am disposed to think that *Rachel* has not genius, but talent, and that her talent, from what I see year after year, has a downward tendency,—there is not sufficient moral reasoning to save it from corruption. I remember that when I first saw her in *Hermione* she reminded me of a serpent, and the same impression continues. The long meagre form with its graceful undulating movements, the long narrow face and features, the contracted jaw, the high brow, the brilliant supernatural eyes which seem to glance every way at once; the sinister smile; the painted red lips, which look as though they had lapped, or could lap, blood; all these bring before me, the idea of a *Lamia*, the serpent nature in the woman's form. In *Lydia*, and in *Athalie*, she touches the extremes of vice and wickedness with such a masterly lightness and precision, that I am full of wondering admiration for the actress. There is not a turn of her figure, not an expression in her face, not a fold in her gorgeous drapery, that is not a study; but withal such a consciousness of her art, and such an ostentation of the means she employs, that the power remains

the senses and the intellect."

With regard to another art, *Mrs. Jameson* is a sayer of pleasant things, rather than a collector of facts to be relied on by the uninformed. This Art is music. Fancy, for instance, her offering a parallel betwixt *Mozart* and *Chopin*;—as two men "in both whose minds the artistic element wholly dominated over the social and practical." What does "the social element" mean? The fact was, that *Chopin*, one of the most delicately *spirituel* conversers whom we ever met, was the delight of perhaps the most super-subtle and intellectual coterie in Paris. He answered no letters, it is true;—he gave lessons (save to ladies whom he liked) very reluctantly;—and his infirm health made him languid, unready, and oftentimes capricious, in performing the duties and attending to the courtesies of life. But he was as willing to discuss French politics or Polish nationality,—to anatomize the new poem or novel,—as to dream at the piano;—in this being totally unlike *Mozart*, who only seems willingly to have exchanged his spirituality (which was music) for reckless, animal dissipation.—Unlike *Mozart*, too, *Chopin* had a reason to give for everything which he did in his art, and was thus sometimes, as a musician, affected in his delicacies, and elaborately grotesque in his avoidance of common-place.—Curiously enough, in stating a difference betwixt *Mozart* and *Chopin*, *Mrs. Jameson* falls into an error of criticism as remarkable as the error of fact, just corrected.—

"When called upon to describe his method of composing, what *Mozart* said of himself was very striking from its *naïveté* and truth. 'I do not,' he said, 'aim at originality. I do not know in what my originality consists. Why my productions take from my hand that particular form or style which makes them *Mozartish*, and different from the works of other composers, is probably owing to the same cause which makes my nose this or that particular shape; makes it, in short, *Mozart's* nose, and different from other people's.' Yet, as a composer, *Mozart* was as *objective*, as dramatic, as *Shakspeare* and *Raphael*; *Chopin*, in comparison, was wholly *subjective*,—the *Byron* of Music."

*Mozart* as *dramatic* as *Shakspeare*!—This is news to those who feel with us. *Mozart* is everywhere in his works,—always tender and gentle, rarely lively,—affluent in melody,—wondrous in science,—but vague as a character-painter: in his *Masses* as gay as in his *Operas*, in his *Operas* as solemn as in his *Masses*,—one who sentimentalized even the '*Figaro*' of *Beaumarchais*, and flung so much of his own melancholy, mysticism, and musical science over a common *Vienna* extravaganza (for such is the book of '*Die Zauberflöte*')—that the transcendentalists, deceived by the exquisite beauty and individuality of the composer, have absolutely wasted time and speculation in burrowing to find the bottom of that which, like *Bottom's* dream, "had no bottom." Perhaps no man's name, example, genius, story, have been put to such hard duty, have been so over-interpreted, as those of *Mozart*. *Mrs. Jameson*, in the above, merely repeats the old fallacies, which mean little, because they do not touch the truth.

The fragments on Sculpture, which close this elegant volume, are better. In taking leave of them and of the book, we cannot but ask *Mrs. Jameson* why, when speaking poetically and artistically of *Helen*, she had not a word for *Canova's* bust of the enchantress, and *Lord Byron's* graceful and epigrammatic eight lines on "the *Helen* of the heart"?

*Haps and Mishaps of a Tour in Europe.* By Grace Greenwood. Bentley.

'Sunny Memories' appear to be setting in with great severity. We had hoped that *Mrs. Stowe* had flung enough of rosy hues and golden tints about this honest, unpretending, murky London—had praised the beauty of our women and flattered the genius of our men sufficient to satisfy America for one generation at least; but such it seems is not the case. "Grace Greenwood," if a less conspicuous, is not a less peremptory adorer of England and the English—and of everything that England and the English have taken into favour. Her adoration, we dare say, is quite sincere; we wish we could add, that it is expressed with the modesty which becomes sincere feeling. But the truth must be told:—"Grace Greenwood" is not modest in her admiration. The reader shall judge for himself at once. The lady is on board the steamer in which *Madame Goldschmidt* and her husband returned to Europe.—

"My seat at table was on the left of *Captain West*, and opposite the *Goldschmidts*. *Otto Goldschmidt*, husband of *Jenny Lind*, impressed me, not only as a man of genius, but of rare refinement and nobility of character. He is small, and delicately formed, but his head is a remarkably fine one, his face beautiful in the best sense of the term. He is fair, with hair of a dark golden hue, soft brown eyes, thoughtful even to sadness. I have never seen a brow more pure and spiritual than his. Yet, for all its softness and youthfulness, *Mr. Goldschmidt's* face is by no means wanting in dignity and manliness of expression. There is a maturity of thought, a calm strength of character, a self-poise about him, which impress you more and more."

This is pretty well for a beginning. By and by the admiration takes a poetic form,—and *Mr. Goldschmidt* becomes in "Grace Greenwood's" eyes, a *Corinthian column*.—

"The pure and graceful Greek column makes no solid or defiant show of strength, like the unchiselled stone or the jagged rock, yet it may be as strong in its beauty and perfect proportions, and decidedly pleasanter to lean against."

After the husband comes the wife.—  
"For the first few days of our voyage, she seemed singularly shy and reserved. I have seen her sit hour after hour by herself, in some unfrequented part of the vessel, looking out over the sea. I often wondered if her thoughts were then busy with the memories of her glorious career—if she were living over her past triumphs, the countless times when the cold quiet of the highest heaven of fashion broke into thunders of acclamation above her, and came down in a rain of flowers at her feet. Was it of those perishable wreaths, placed on her brow amid the glare and tumult of the great world, she mused—or of that later crowning of her womanhood, when softly and silently her brow received from God's own hand the chrism of a holy and enduring love? Was it the happy, loving wife, or the great, world-renowned artiste, who dreamed there alone, looking out over the sea?"

When these wonderful people arrived in *Liverpool* there were crowds to welcome them on the pier; but unhappily "the presence of a strong police force kept down all enthusiastic demonstration,"—"as we all know it is apt to do in England. "Grace," however, does not wait long for something to admire.—

"O, the glorious old trees, the beautiful green hedges, the gorgeous flowers of England! What words of mine would have power to set them whispering, and waving, and gleaming before you? I never shall forget the effect wrought upon me by the sight of the first flowers I saw, born of the soil and blossomed by the air of Old England. You will think it strange, but the first tears I shed after my last parting with my friends at *New York* fell fast on the fragrant leaves, and glistened in the rich red heart of an English rose. In some mysterious depths of association, beyond the soundings of thought, lay the source of those tears."



Mr. Martineau is the next victim of her enthusiasm.—

"I found him, in personal appearance, all I looked for. The pure, fervid, poetic spirit, and the earnest eloquence which adapt his writings alike to the religious wants, the devotional sense, the imagination and the taste of his readers, all live in his look, and speak in his familiar tones. He is somewhat slender in person, with a head not large but compact and perfectly balanced. His perceptive organs are remarkably large, his brow is low and purely Greek, and his eyes are of a deep, changeful blue. There is much quietude in his face—native, rather than acquired, I should say—the repose of unconscious, rather than of conscious power. About his head, altogether, there is a classical, chiselled look—the hair grows in a way to enchant an artist, and every feature of his face is finely and clearly cut. But the glow of the soul is all over."

We pass from Liverpool to Edgbaston—from Mr. Martineau's chapel to Mrs. Sturge's drawing-room.—

"I was received into the warmth and light of a pleasant little drawing-room, opening into a conservatory of beautiful bright flowers. I was met with sweet words, and sweeter smiles of welcome, by the lovely young wife of Joseph Sturge, and by his fair children—quaint, Quaker specimens of child beauty, which is found in its rosy perfection in 'merrie England.'"

From rosy children to one of the sons of song, Barry Cornwall.—

"I found this prince of song-writers a most agreeable person, a little shy and reserved at first, but truly genial and kindly at heart, and with a vein of quaint humour running through his quiet, low-toned talk."

Poets lead to politics. Mr. Cobden gives "Grace Greenwood" tea—and Grace Greenwood pays Mr. Cobden back with her usual coinage of admiration.

"Richard Cobden I found to be, personally, all that his noble political course and high-toned eloquence had led me to expect. He is most kindly and affable in manner, converses earnestly and thoughtfully, though with occasional flashes of humour and nice touches of satire."

We hope Mr. Cobden is satisfied. Mr. Disraeli gives "Grace Greenwood" nothing; and he is told to his face—with a variation of the humour for once—that "his face bears no high character, but is cold, politic, subtle in expression." Mr. Hume "is a fine specimen of a true-souled man,"—whatever that may mean—and the Duchess of Sutherland is "the most magnificent of matrons." Here, again, we have admiration poured upon us in a summer shower.

"I have spent a delightful evening with Mary Howitt—a charming, true-hearted woman, as she has unconsciously written herself down in her books. The poet Alaric Watts was present, and the painter Margaret Gillies. Mary Howitt the younger, a beautiful, natural girl, is an artist of rare talent and poetic spirit. I have also met the authoress Mrs. Crowe, a very interesting and genial person, who, if she has a 'night side' to her 'nature,' never turns it on her friends."

Talfourd, we learn, was "a small, modest-looking man." Prince Albert, it seems, "is now getting stout, and is a little bald." We are glad, however, to be assured on such good authority, that "Her Majesty is in fine preservation." We doubt whether "small and modest-looking" are the adjectives that best describe the author of 'Ion'; but what shall we say to "Grace Greenwood" on the Rupert of Debate?

"The Earl of Derby held the crown on its crimson cushion, gracefully, like an accomplished waiter presenting an ice."

In one breath we have, "Mr. Tupper—a poet whose manners are as popular as his works;" Mrs. Crosland—"the delightful authoress;" Mr. Jerdan—"one of the finest wits and most remarkable personages of his time."

After this the reader is not likely to be much

astonished. "Miss Muloch is an Irishwoman, about twenty-five, *petite* and pretty." "The fine wit and humour, and wide knowledge of life which give so much of richness and spirit to Mr. and Mrs. Hall's sketches of Irish character—impart a peculiar charm to their manner." The authoress of 'Margaret Maitland' is "a fair Scotchwoman, not over twenty-two, a modest, quiet, loveable person, who seems far from having made up her mind to admit the fact of her own genius." Miss Pardoe is "a very charming person." Dr. Mackay is the "hearty, generous-spirited poet," with "the beautiful wife."

Has the reader had enough of "Grace Greenwood" and her admiration? We shall follow her only to one other fire-side. Mr. Charles Dickens offers hospitality to the lady; and here is what the lady thinks of her entertainer. First of Mr. Dickens himself.—

"He is rather slight, with a fine symmetrical head, spiritedly borne, and eyes beaming alike with genius and humour. Yet, for all the power and beauty of those eyes, their changes seemed to me to be from light to light. I saw in them no profound, pathetic depths, and there was around them no tragic shadowing. But I was foolish to look for these on such an occasion, when they were very properly left in the author's study, with pens, ink, and blotting-paper, and the last written pages of 'Bleak House.'"

Next of Mr. Dickens's wife.—

"Mrs. Dickens is a very charming person—in character and manner truly a gentlewoman."

Now of Mr. Dickens's children.—

"Such of the children as I saw seemed worthy to hand down to coming years the beauty of the mother and the name of the father."

Then of Mr. Dickens's style of living.—

"Mr. Dickens's style of living is elegant and tasteful, but in no respect ostentatious, or out of character with his profession or principles. I was glad to see that his servants wore no livery."

Afterwards of Mr. Dickens's guests.—

"Next to me at table sat Walter Savage Landor—a glorious old man, full of fine poetic thought and generous enthusiasm for liberty. Opposite sat Charles Kemble and his daughter Adelaide, Madame Sartoris. At the other end of the table were Herr Devrient, the great German actor, Barry Cornwall and his wife, a daughter of Mrs. Basil Montague. Charles Kemble is a grand-looking old man, animated and agreeable in conversation, and preserving to a wonderful degree his enthusiasm for a profession around which he and his have thrown so much of glory. In Adelaide Sartoris you recognize at a glance one of that royal family of Kemble, born to rule, with a power and splendour unsurpassable, the realm of tragic art. Herr Devrient is a handsome, Hamlet-ish man, with a melancholy refinement of voice, face, and manner, touching and poetic to a degree, though not quite the thing for a pleasant evening party."

Lastly of what Mr. Dickens said to "Grace Greenwood."—

"During this evening, Mr. Dickens spoke to me with much interest and admiration of Mrs. Stowe and Mr. Hawthorne. Wherever I go, my national pride is gratified by hearing eloquent tributes to these authors, and to the poet Longfellow. The 'Memoirs' of Margaret Fuller have also created a sensation here. Carlyle says, 'Margaret was a great creature; but you have no full biography of her yet. We want to know what time she got up in the morning, and what sort of shoes and stockings she wore.' Thus far my experience of English life and character has been pleasant—altogether pleasant."

"Grace Greenwood" does not see that in this last instance Mr. Carlyle is quizzing—as his humour is, in such a presence. Satire, however, is a relief after so much silliness. What Mr. Dickens may think of the above exhibition of himself, his family and house we will not pretend to know,—and he himself can say, if he chooses. How Mr. Dickens's guests may like their share in the exhibition the reader will

readily surmise. Simple English folks, who do not care to see themselves flaunting in print in such a fashion—though anxious to show all proper courtesy to the representatives of America in England—are hereby made aware at what a price they may receive into their houses the wandering sisterhood of the quill from America.

*The Geography of Herodotus, developed, explained, and illustrated from Modern Researches, and Discoveries.* By J. T. Wheeler. Longman & Co.

THOUGH Mr. Wheeler is less known to the public as an author than as a publisher, this is not his first production. For several years past he has been preparing and issuing a number of serviceable books for the use of students, in the shape of analyses and summaries of the Second Decade of Livy, of Herodotus, of Thucydides, of the Old and New Testament, and a Synchronistical Table of the principal events in Jewish History,—some of which were anonymous. It would appear, from his Preface to the 'Analysis and Summary of Herodotus,' that he was anxious to conceal his authorship, for he there speaks of "his publisher, Mr. J. T. Wheeler," as if the author and publisher were two distinct persons, instead of being both combined in himself. Whatever may have been his motive for assuming this disguise, he has now cast it off, and appears as the author of a work of greater magnitude and higher pretensions. Hitherto he has laboured almost exclusively for students of ancient history at the Universities or elsewhere. In his present production he endeavours to meet the wants of general readers also. Though the elucidation and systematical development of the geography of Herodotus, with a view to the better comprehension of his history, is the primary object, it is not the sole or the chief aim. Mr. Wheeler does not pretend to confine himself to Herodotus, still less does he tie himself down to geography in the narrow sense of description of place. With him geography comprises the manners, religion, and institutions—not excluding some account of the ethnology and history—of the inhabitants. Thus, in treating of Egypt he enters at great length into a description of the national customs, the religious belief, the pyramids, temples, houses and public works,—re-producing nearly all that Herodotus has communicated on these subjects, besides adding much from the writings of modern travellers and investigators. Taking Herodotus as his text-book, he makes it the groundwork for a pretty complete picture of the ancient world. We see no great harm in this, if it does not trench too much upon the ground he will have to occupy in the work which is announced as about to appear shortly, on the Life and Travels of Herodotus.

Mr. Wheeler's method of treating the geography of Herodotus consists in collecting together all the geographical particulars scattered throughout the work—in the shape of digressions, allusions, and passing remarks—arranging them under the different countries to which they relate,—more in the style of modern geographical treatises than the complicated, though interesting, manner of Herodotus; and supplying such corrections, additions, and illustrations as are afforded by the researches of modern travellers and scholars. In stating the particulars derived from Herodotus, he rarely quotes the historian, though he refers to the passage which has been his authority. This we think decidedly preferable to giving the information in Herodotus's own words, which would have destroyed the continuity and unity of the

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