# LITERATURE.

Eccs Homo. Boston : Roberts Brothers, Phila-delphia Agent, G. W. Pitcher, No. 808 Chesnut street, and T. B. Peterson & Brothers, No. 306 **Chesnut** street.

The appearance of Renan's "Life of Jesus," some two years since, startled the orthodox world with the skepticism of its tone, while it delighted the critical by the beauty of its style and the wonderful consistency of its argument, It pictured our Saviour as a man, it denied to him all the attributes of Divinity, but made him a model for human imitation, a pattern, an evidence of what our race should be. Being brought before the deistical population of France, glittering as it did with the proofs of originality and genius, it preserved that which secured it far greater success than any truth could have acquired-a new style of treating a novel and interesting subject. It was addressed to the tastes of Frenchmen, and therefore in France it won its greatest success.

"Ecce Homo," a rather disrespectful title as applied to our Lord, is an American reprint, covering the ground which Renan first discovered, but robbed of many of the most objectionable features of the productions of this celebrated foreigner.

The object of the work is clearly expressed in the preface. "Inose who feel dissatistied with the current conception of Christ, if they cannot rest content without a definite opinion, may feel it necessary to do what, to persons not so dis satisfied, it seems audacious and perilous to do. They may be obliged to reconsider the whole subject from the beginning, and, placing themselves in imagination at the time when he whom we call Christ bore no such name, but was simply, as St. Luke describes him, a young man of promise, trace his biography from point to point, and accept those conclusions about him, not what Church doctrines or even apostles have sealed with their authority, but which the facts themselves, critically weighed, appear to warrant. This is what the present writer has undertaken to do." And what the unknown author set out to do, he has accomplished.

His work is far sounder than Renan's, because, although going over the same ground, the one sought after truth by the light of Divine revelation, while the other sought to prove that revelation was Divine, but found truth, and then compares it with the facts revealed by the word of God. One set forth to explore an unknown country in the dark, the other took the light in his hand, and walked as it showed the way. "Ecce Homo" is a production which, to a speculative and doubting mind, would act as a mighty argument in favor of Christianity. It is one of the most profound works which has fallen under our notice for years, and cannot but prove satislactory to the candid searcher for truth.

Some of its ideas being new, may be termed by many dangerous; but, when ideas only tend to prove the groundwork of our faith to be firm, why should they be rejected or teared, because they had not been already worn out by the Fatners? Every day brings us more light, and the day will come when the perfect harmony between science and Christianity shall be evidenced; and, believing that, why should we seek to estrange them by clinging to exploded theories, or hanging on to doctrines whose only c'aim is custom, and whose birth was in the darkest day of mediæval superstition? Holding these views, therefore, we are well pleased with "'Ecce Homo." It does not deny or doubt the perfect divinity of Christ, but merely goes bewond what is written, and imagines him as he probably was. The wonderful formation of the Christian Church is examined, and a comparison instituted between it and its co-eval republics. It is a powerful, logical work, true in spirit, and if a little too daring, does not invade the bounds of sacred morality.

Freebooters," "White Scalper" and "Trappers," by Gustave Aimard; and "The Great Van Brock Property," by J. A. Ma'tland.

Six MONTHS AT THE WHITE HOUSE. The First Reading of the Emancipation Proclamation. Hurd & Houghton will publish early in May, 'Six Months at the White House," by F. B. Carcenter, the artist.

Mr. Carpenter, one of our well-known New York artists, an enthusiastic admirer and supporter of President Lincoln, conceived the idea, in the latter part of 1863, of painting a picture commemorating "the first reading of the Emancipation Proclamation before the Cabinet." Through the late Owen Lovejoy, Speaker Colfax, and two or three New York friends, Mr. Lincoln became interested in the project, and invited Mr. Carpenter to the White House, for the purpose of affording him every facility in studying his subjects from life. The painting of the picture, comprising a life-size group of the President and Cabinet, occupied six months, from February to August, 1864, during which period Mr. Carpenter enjoyed constant interourse with the President, as well as the various members of the Cabinet. The subject of the picture, together with the circumstances atending the execution of the work, and the death of President Linceln so soon after its completion, conspired to give to it an extraordinary degree of interest, manifested by the crowds who thronged to see it during the time it was on exhibition in different parts of the country. Mr. arpenter has written out in detail the history of his connection with Mr. Lincoln, with which are interwoven various "reminiscences" and personal relations, collected and given to the author from time to time by different individuals, making a volume of over three hundred pages.

- The name "People's Edition," given by Messrs. Hurd & Houghton to a new and convenient issue of "Hood's Poems," complete in one volume, is warranted by its double significance; for Hood ranged himself on the side of the people, making their life the inspiration of his noblest poetry, and the people have enthusiastically adopted him as their poet; and if there were a Congress of poets on Parnassus, Hood would be found elected by a vast majority from the ranks of working men and women. There is something very touching in the affectionate regard with which he is held by rough men both in England and America! they in him a true champion, who was 846 one with them in sympathy and suffering, and adhered to the cause of humanity not to further any petty ends of his own, but because his nature was identified with theirs. For the people, as distinct from privileged classes, Hood always must be the representative poet. He has made the wrongs of those suffering from classoppression to sing themselves where no formal petition could get entrance; and we are convinced that his "Song of the Shirt," which has become a sort of rallying cry, has effected more of a change in the condition of working women than all other direct appeals combined. There is no one, whose instincts of humanity have not been crushed by social privileges, that does not respond to Hood's tervent words. We weep with him; we laugh. He has built up a democracy to the sound of his enchanting lyre. It is the people who are finally to prevail in the world. The poets of class will go down with class-but Hood, will be elevated to a higher place than he holds even now.

A BEAUTIFUL ENGRAVING .- The readers of THE TELEGRAPH will remember that some months ago we published a minute description of the splendid national painting by Mr. Carpenter of the "First Reading of the Emancipation Proclamation by President Lincoln." For the purpose of giving it wide circulation it has been engraved by A. H. Ritchie, of New York, and will be sold only to subscribers. Mr. T. B. Pugh, at Sixth and Chesnut streets, is the sole agent for this city, and he has now on exhibition at his store a very fine proof below letters which is

# THE HOME OF VICTOR HUGO.

From the New York Galaxy.

To the northwest of France, bidden in the mystic vapors of the ocean, lies a fortunate archipelago. The gulf stream there brings out a flora worthy of the fairest isles of the Adriatic and Mediterranean. Geologists tell us what revolution detached this Norman soil from the Norman court and relate the from the Norman coast, and relate how the sea, invading the immense bay which separates Cherbourg from Brest, only suffered those rocks to remain which were high and firm enough to defend themselves, as on Mount Saint Michael, against its wrath. Without need of science, the traveller easily finds the law for these con vulsions of nature, and their traces. Jersey and Guernsey are only to be reached by a line of small islands and rocks, almost on a level with the water, and scattered about, sometimes near each other, and sometimes parted, like links of a riven chain. As the traveller draws near, val eys of gergeous green appear-cottages, flowers. and meadows. This is Jersey.

Jersey and Guernsey are, to the curious eye two gardens which the rocks hold suspended above the sea; to the thinker they are two worlds, two microcosms. Has not each of them, like the proudest continent, its aboves that look upon the whole circle of the horizon? Coasts, ports, plains, mountains, and valleys are all as-sembled in a space that can be visited in one day, from one end to the other. The climate is delightful, the vegetation fairy-like, the sky is a harmonious marriage of light with the sea, whose pearly hues seem to tell us the secret splendors of ocean treasure. Life there is a bliss ful dream

If you advance a few steps in this fair realm of Guernsey you will see manors that are created by Protestant emigration, its pious, ever-living souvenirs. In returning towards the city, you will see a superb walk through trees now secu lar, a legacy made to the city of Saint Pierre by a Frenchman, in 1783. If you descend towards the sea a large house will attract your eye, and you will see inscribed upon it the now famous name:—"Hauteville House." And there, grouped round the same thought, are Liberty, Exile, and Poetry. Exile ! exile ! the only grief that time can never solten. If you ask me how it is en-dured, I will reply, through duty. Victor Hugo's home is situated in the most

lovely spot that ever landscape painter dreamed Placed upon a height, it overlooks the city, the fort, and the immense horizon of the sea where nothing seems to traumel the flight of even genius itself. The house is celebrated m Guernsey, where it excites hvely curiosity, Wonders are related of it, enhanced by the mys tery overhanging a threshold till now never crossed by the Guernsey world; it is said to contain furniture worthy of an enchanter's Lalace.

The apartments and galleries have been en tirely constructed from designs by Victor Hugo; he passed three years in drawing them. The rarest curiosities, such as carved oak, belonging to the middle ages and the Renaissance, with enamels, vorcelain gathered together and arranged in the most masterly manner, mingle with Venetian and Florentine wonders. Th house within-for externally it presents the is a rigid aspect peculiar to English houses-work of art, the materials of which are masterpieces also. I will describe the house, which is to reveal the master, who, indeed, reveals himself by the motioes and devices traced upon the walls and furniture. Victor Hugo, who loves to live in the past, has a mania for antique furniture. If we now raise ruins and rebuild edifices according to the laws of their primitive construction, if we reframe inscriptions, restore statuary and *cassorelievo*, we should remember that "Noure Dame de Paris" and "Voyage sur les Bords du Rhin" helped us to do so by giving us the rudiments of our science.

Victor Hugo's house is entered by a vestibule the construction of which immediately arrests the eye. On the upper lintel is a basso-relievo. representing the principal subject of "Notre Dame de Paris," which is gilded and painted. The effect is charming; beauty seems to welcome you at the very entrance. The basso-relievo is accompanied by glass windows with embossed panes, such as are to be found in the cottages of the Black Forest. On the right and left, in carved oak, are two medallions, left by David, after Victor Hugo and his second aaughter. A column in the purest style of the Renaissance supports this entire mass, and adds still more to the tranquil simplicity and severity which mark the entrance.

copper, animates this apartment, lighte 1 by two large windows orening upon the gauden. Add to this a mantel piece such as our ancestors looked upon, and Gobelin tapestry upon the walls, on which the riches of summer are spread forth.

Vases and statuettes of porcelain and delf are everywhere. The sixteenth and seventeenth centuries offer nothing more curious. A statuette, Notre Dame de Bon-Secours, carrying the Child-Jesus, whose little hand grasps a globe representing the world, is above the super-structure of the mantle-piece. Below it is this verse, to be found in the "Chanaans des Rues des Reis. des Bois:-

"The people are little, but shall be great, Within thy sacred arms, ob! mother blest, Oh! holv Liberty, with conquering step. The child who bears the world doth rest."

Various legends complete the aspect of the place. Here on one side is the word "Man" in front of the word "God;" further on the plain tive words, "My Country;" again a metanchely line, "Life is exile," and near that this pious ocunsel.

Tubebiant of lading lands, Think of eternal home And a little healthful axiom :-

"Post prandium stabis Seu passis mille meabis, Vale !"

An arm-chair of carved oak is placed against be wall at the upper end of the table. Victor Hugo looks upon it as the ancestral seat at his table. A chain closes it, bearing among other inscriptions the words, "The absent are there," The sin plest apartments are used by the tamily and the galleries spread forth all their riches to the guest. The gallery in the first story is divided into two portions. Hangings of Indian dama-k, of crimson hue, cover the walls of the red perior, and serve as a frame work to the great Norwegian tapestries, which formerly

belonged to the bed-room of Queen Christina, at Fontainebleau. The panels, of jet, six feet ong and five feet broad, in design and workmanship, and through the gold-work mingled with the jet, are treasures such as do not exist elsewhere.

The subjects are fanciful. Golden cocks and agles gleam upon trees of a porphyry red, the leaves of which are thrown out upon the glit-tering sky. Gold, silk, velvet, glass, and span-gles of silver sparkle upon a foundation of white jet. Four of these panels decorate the red parlor, two being on the walls and two upon the ceiling. We have mentioned this parlor be-fore, but return to it. Imagine a chimney-piece with four statues gilded with Venice gold which appear to peruse these words of Lucretius:---

"Juvenum simu'acra per ædes, Lampados igniferas manibus retinentia dextris." They support the canopy, which is the chimney-piece, and represent negroes, with flat pro-bles, shaven heads, and athletic forms, with their busts scarcely covered with slight drapery, open upon the breast, and fastened to the shoul ers, leaving the lower bmbs nude. Each is in a different attitude, and all form part of the same group. They seem to be darting forward and obeying an order. Behind them, a glass, which mounts to the ceiling, reflects them with fine

In the embrasures left on each side by the pro jection of the general construction, two old Japanese monsters grimace and look at them

selves in two mirrors with grot-work trames. The canopy is of Chinese silk, ornamented with faces and birds. Six pedestals with golden brocade cartouches

support the statues and monsters. A small Louis XIII clock, representing the

Samaritan woman, rests upon the slab of the mantel-piece.

Two tables, one in Renaissance ebony, in rusted with tin, which formerly belonged to the Duke of Orleans, the other in marquetry, of the Louis XIV style, with massive feet, are displayed here. The latter is a perfect gem. There is, besides, a marvellous screen, which looks as if it had escaped from Madame de Pompadour's boudoir; a handsome China vasque, and a Japanese perfume stand made of bronze, which was given to Victor Hugo by Alexandre Dumas, complete the turnishing of this room.

The blue parlor, which is next in order, is no The once parton in unother order of decoration. The gallery in the second story opens with a folding door, and is formed of carved and chiselled cedar, a master-piece found by Victor Hugo. This gallery is called the "Oak Gallery;" t is a sort o guest chamber, in

can expand, though the space is as limited for the body as a captain's cabin. There stands the poet's table, his paper upon it, with ink and pen. It contains an iron bed, as hard as a

soldier's couch. The garden is but a half acre of flowers and lawo, and contains a pretty bit of water sur-rounded by a grassy margin; two honest ducks perform the part of swans as well as they can, near a terra-cotta fountain, at the base of which are dolphins' heads, throwing miniature cascades into the air. On lifting the ivy around the foun-tain, I found on one side the inscription:---"Where hope is, there is peace." On the other side, this verse, from the "Contemplations:"---

"Immensity is being, eternity the soul." The poet sits in the garden, and looks-to wards France !

# THE NEW YORK PRESS.

FDITORIAL OPINIONS OF LEADING JOURNALS UPON CURRENT TOPICS.

COMPILED EVERY DAY FOR EVENING TELEGRAPH

## The Momphis Riots. From the Tribune.

There is no longer any question as to the character of what were at first called the negro riots at Memphis. They were negro riots in the same sense in which the outbreak in July, 1863. in New York, was a negro riot-that is, the negroes were the victims of both. Just what disturbance occasioned the conflict in Memphis will not probably be known, nor is it of much consequence. But it is plain from all accounts that a disturbance, originally trifling, was made the pretext for a general assault upon the negro population of the city, which was continued for two days and nights. In this assault, the police, the bremen, the city authorities, and the unorganized mob acted in concert, and were animated with the single purpose to do the greatest amount of damage to the negro population and to their dwellings and churches and school

The atrocities of the mob were not unworthy of its great New York prototype, which was, perhaps, the most savage yet heard of in a civit lized city. Most of the negroes who were shot were butchered on the second day, when there was no longer any resistance, and when the negroes were seeking safety in concealment and We select a lew specimens of the plea-

santries in which the mob indulged:-"Robert Jones (colored) had just come in from the country, and was standing at the corner of Beal and Causey streets, in the forenoon A man, appearing to be a policeman, took his pistol and 229 in money, and as he turned to leave, thrust a knife into his back, under the shoulder blade Another, standing by, known to be a policeman, made no arrest of the robber."

-Which shows that the police, unlike our police in 1863, were on the side of the mob.

"A neero was shot in the knoe near the corner of Howard's Row and the levee. This was done by a well-known individual for the sake of amusement, and was laughed at by the citizens who saw it." -The individual is so well known that the

paper from which we quote does not think it worth while, or does not dare, to give his name. But these instances are nothing to the elaborate ingenuity of other cruelties.

"A large number of houses in South Memphis, occupied by the blacks, and some in other parts of the city, were burned. No effort was made to stay the flames. In one case, four negroes were fastened up in a house and the house set on fire. "A colored man on Alabama street informs us that his house we broken into and shout two huse

that his house was broken into, and about two hun-dred do ars in money taken, and he beaten over the head; and the same party proke into his neighbor's house, killed him, locked the wife and chil-dren in the house, set it on fire, and burned it

-That is almost as good as burning a Colored Orphan Asvinm.

"A house near Mr. Rankin's schoot-house, which was burnt on Tuesday, was fired during the night. A colored girl, 17 years of age, named Rachel Hat-chell, who had been a scholar of Mr. Rankin, was sick in this house, and on running out was knocked down, shot, and thrown into the fire. Her body lay ng, burnt to a crisp excepting her head and shoulders. Some one had kindly thrown a shawl over this horrid speciacle." The reign of terror was complete throughout the city, and the violence or threats of the mob extended beyond the negroes, and reached to all who were their triends:--"Loud and repeated threats were made by the rioters that when they had destroyed the colored school-houses they would kill the teachers. The threats were so violent, and the rioters having shown themselves capable of any brutality, it was deemed prudent that they should go North. They all left for Cairo on the St. Louis packet. Many of the officers on duty here sent their wives away with these ladies."

that might have yielded abundance sank into decay. The golden opportunity for securing the gradual improvement of the negroes was neglected. Mis-sionary societies, anxious to pass on to other fields of labor, concluded too hastily that their work in Jamaila was finished, and the people degenerated in every restort." every respect."

Manifi on or Million

We have often labored in these columns to bring the warping from Jamaica before the eyes of our South in readers. Here is an island with natural resources quite equal to those of Georgia or L uisiana, able to support millions of inhabitants reduced almost to the conditions of inhabitants, reduced almost to the condition of a rabbit-warren, the crops failing off, land deteriorating, poverty coming like an armed man on great masses of the people, so that their dress is said to be almost made up of rags, and they are boiling over with discontent, while cleas is pitted arminet the factor of the second while class is pitted against class in fierce and bitter hatred.

bitter hatred. Only recently matters have fairly come to head, and produced an explosion which must still more deraige the island, separate em-ployers and employed, and keep capital away. All these evils go on while other islands of less natural weelth are peaceful, prosperous, and hence thereasing in production and adand happy, increasing in production and ad

vancing in education and morals. As most students of the subject now admit, the difference between Jamaica and the Bar-badoes, and the Leeward and Windward Islands is due not only to emancipation, but to the unhappy gap created at the outset be-tween capital and labor by the injudicious measures of the planters. The English writer above has well characterized them in a few worde

In the new organization of labor at the South, it is of immense importance to the interests of both blacks and whites for coming years, that no permanent estrangement should arise be-tween the class employing labor and the laboring class. The former owners will naturally feel zore and bitter, and the freedmen will be suspiclous. Any oppression, or overreaching, or wrong-dcaling by the whites will produce on the blacks the impression which such acts always do on any ignorant class; they will exaggerate them, and become entirely faithless of the honor or good wishes of the employers, and will with-draw themselves, either to their own plots of ground, as they did in Jamaica, or to the Government lands offered them, or to other States. In either case, the separation of labor and capital will be entire and most disastrous. The pro-ducts of the South will immediately fall off; the land-owners will become poorer; the shop-keepers and the city population, which depend on the exchanges connected with a large production, will at once feel the fil effects; many estates will deteriorate or be abandoned; and, what is worse than all, the millions of peasantry would be in a position of hate and distrust towards their tormer masters, and hable always either to outbreak and revolution, or, from their relations with the whites, exposed to the consequences of a fearful war of races-as much worse than anything Jamaica or San Domingo has seen, as the Anglo-Saxon white is more intense than the French creole, or the American negro and mulatto is superior to the West

Whatever may be the prejudices or bitter feel-ings of some of the Southern population, the leaders (who are shrewd and able men) must remember that the chief wealth of the South is n labor, and that black labor, by the laws of climate, must be their great resource. They have already discovered in the experience of have already discovered in the experience of this war how weak is a community when the peasantry are hostile to the upper classes. Let them not increase this weakness for the future. The leading object now of all public men, and wise and sensible citizens, in our Southern States should be to gain the confidence and good will of the blacks, and to steadily elevate them in the moral and educational scale, They have even a greater obligation of interest and duty upon them to improve their ignorant masses and laborers than we have here to raise up the lowest classes of our cities; for the sepa-ration of the rich and poor at the North will not necessarily deprive us of labor, and lessen production, or increase the chance of a war of races, while at the South it brings all these dan-gers. So far from the teachers of the Freed-men's Bureau and the Northern missionary societies being regarded with suspicion and hostility south of Mason and Dixon's line, they ought to be looked upon as messengers of prosperity, peace, and improvement. The South could well afford to pay them all, and many nore, to remain and h nt desir of the blacks for education and advancement is the most hopeful sign in their condition; and yet it is important to remember that this may not last; it may be only a temporary truit. of this great revolution. If the ignorant, de-graded whites burn their school houses, or forbid their building, or throw various and many obstacles in the way of the negro's improvement, they may themselves finally become discouraged and fired of such a difficult pursuit of knowledge, and sink down into a permanently ignorant, and therefore lazy and vicious

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Occasionally the author rises with his subject and gives us a glowing sentence, eloquent and lofty. The following brief extract will show his style, and conclude our notice ;---

"The Christian Commonwealth has already far outlasted all the States that were existing at the time of its foundation; it numbers far more citizens than any of the States which it has seen spring up near it. It subverts without the help of armaments: resting on no accidental and or physical support, but on an inherent immortality, it deted the enmity of ancient civilization, the brutality of medieval barbarism, under the present universal empire of public opinion it is so secure that even those parts seem indestructible which deserve to die. It added a new chapter to the science of politics; it has passed through every change of form which a State can know; it has been democratical, aristocratical; it has made some essays towards constitutional monarchy, and it has furnished the most energettic and scientific tyranny of which history makes mention."

THE QUEEN'S FAVORITE: OR, THE PRICE OF A CROWN. A Historical Romance of the Filteenth Century. T. B. Peterson & Brothers, No. 306 Chesnut street.

The work before us has been out of print for fifteen years, and is to all intents and purposes a new book to the reading public. Probably there is no other kind of romance which partakes of that peculiar fascination which envelops a novel with characters drawn from history. What is truth and what is fiction, where the houndary line divides the real and the imaginary, and whether the parties painted did really thus suffer, adventure, and love, are questions which, while they may perplex, yet add a thousand-lold to the reader's interest. The "Queen's Favorite" is one of those strange yet thrilling mixtures, partaking of the spirit 'ot Eugene Sue (to whom the authorship has been ascribed) and the dramatic power of G. P. R. James. The scene is laid in Spain, in the middle of the fifteenth century. The Don Quixotes had not then all disappeared. Chivalry and feudalism were yet dominant features in the political world. Romance was not a thing to be read of, and the licentiousness of semi-baroarism yet rioted unrestrained in the warm climate of the hot-blooded Castilian.

With such materials we would be surprised did the author not weave an interesting narrative. He had all the pieces at his control, and all that was needed was to put them together. He has done so in a way which, if not the most symmetrical, is at all events of absorbing power. It does not possess too much prating about morality, but does abound by far too fully in sentimental and maudlin protestations of affection. Yet it is, as a whole, as good as any sensational novel we have seen, and will compare most favorably with any of the Messrs, Petersons' publications. It was issued this morning, and will meet with an undoubtedly large sale,

The same house have also in press, and are about to issue, a number of works, among which are:-"Self-Love," "The Admiral's Daughter," "The Young Heiress," by Mrs. Trollopo; "The | body.

well worth seeing. The engraving is 21 by 32 inches, and is sold at the following rates:-Artists Proofs, \$50; India Proofs, \$25; Plain Proofs, \$10. The picture represents a meeting of the Cabinet expressly for the consideration of the great question. Mr. Lincoln occupies the centre of the picture, with the immortal document in his hand. It isevidently a moment of suspense. The reading has just concluded. The vast subject fills all minds. Mr. Seward, the Secretary of State, is speaking, and all give an attentive ear. And these are the words he is uttering:---

"This matter is of so much importance, that I tear its effect at this juncture; it may be con-sidered the last effort of an exhausted Government-a cry for help-'the Government stretching forth its hand to Ethiopia, instead of Ethiopia stretching forth its hands to the Government.' Therefore, Mr. President, I suggest that you postpone the issue of the Proclamation until it can be given to the country upon Union success rather than defeat."

The positions of the figures are suggestive. Our dead President occupies an arm-chair in the foreground. He grasps the Proclamation in his left hand, which has dropped upon the table at his side; the old lines of humor are all gone from his face, and in their stead is a strange blending of firmness and auxiety. Slightly in the rear of Mr. Lincoln is the Secretary of the Treasury, Mr. Chase, standing with arms closely folded over his breast. The President is supported on each hand by the Secretaries of War and the Navy, Mr. Stanton on the right and Mr. Welles on the left, both of whom, together with Mr. Chase, are looking, with varying shales of expression, towards the speaker, Mr. Seward. At the end of the table, opposite the President, leaning forward upon his arms, is Judge Bates, the Attorney-General. Immediately at his right, standing, as if having but recently entered the room, is Montgomery Blair, the Postmaster-General. In the background, also standing, is the late Caleb B. Smith, then Secretary of the Interior.

Mr. Carpenter painted the picture in the East Room of the "White House," and all the distinguished subjects generously furnished him with frequent sittings. There is no doubt of their being undoubted portraits. As a historical remembrancer of the most critical period of the war, it will be of permanent interest. The subscription books are already opened in the various cities of the Union, and an immense number of signers have been secured. Mr. Pugh is ready to receive subscriptions, and those who desire to have the engraving should go early and secure good copies.

-Gustave Dore and M. Nadar have joined the committee of subscribers to the testimonial to George Cruikshank, while E. Fournier and F. Michel represent French literature in the same

This vestibule is lighted by the softened rays which penetrate the small squares of glass, forming a *chiar' oscuro*, such as Rembrandt loved. In this soft light a monumental door is visible, that of the dining-room. On a panel is written:-"Love and Believe," Above one of the doors, and below a statuette of the Virgin, is a word that promises hospitality to the visitor:-"Ave."

Let us accept our welcome and enter the billiard saloon, where we shall see many interest-ing pictures belonging to the family, with geographical charts, and the poet's designs, framed in borders of varnished fir. The strangeness of these ink designs strikes the visitor immediately. They form ten tanta tic pages, and are teightened with sepia and touches of gold-leaf It is impossible to convey any idea of them. There, as in all he undertakes, Hugo is powerful. Many will remember the sales of his sketches in 1852 ("Rue de la Tour d'Anvergne"), at the time when his furniture was also sold.

These ten designs hanging upon the wail are views of Spain, Brittany, the Rhine, Jersey, and Guernsey. On one is written:—"Burg of Hugo-eagle-head," and one rememners the verses of the "Grande des Scales." the "Legende des Siecles,"

## "He set the cities free: he came alone

## To Hugo-eagle-head in cavern Home."

The frames, equally wonderful in execution are by the poet also. Among the pictures is the crowning of the dead Inez de Castro. Upon the frame is inseribed, "The Duke and Duchess o Orleans to Victor Hugo."

#### HAUTEVILLE HOUSE.

From the billiard-room, the tapestry parlor i entered. Here, as in the other rooms, the man tle-piece has been the principal object of atten tion-and should not the family hearth be so Imagine a cathedral of carved oak, which risin vigorously from the floor, springs up to the cell ing where its upper carving touches the tapes try. The doorway corresponds to the fireplace rosace is a convex mirror, placed above the mantel-piece; the central gable is a irm entabla ture covered with fantastic foliage, and deco rated by arches of exquisite taste, in which the Byzantine mingles with the rococo: the two towers are two countertorts which repeat all the ornamentation of the entire mass. The coping, very imposing in its effect, recalls the fronts the houses in Antwerp and Bruges. A face appears amid the woodwork, vigor ously thrown out. It is that of a Bishop whose croster alone is gilded. On each side of it is shield, with the witty motto ----

## "Crosser of wood, bishop of gold.

## "Crosier of gold, bishop of wood."

On two scrolls, representing rolled parchment are inscribed the names of those whom Victo Hugo looks upon as the principal poets manity:-"Job, Isaiah, Homer, Esc of hu Eschylus Lucretius, Dante, Shakspeare, Moliere. Or the opposite sides are the names of "Mo Socrates, Christ, Columbus, Luther, Wash

Upon the double entablature of the chimney niece two oaken statues lean-one is Saint Paul, reading, with this inscription on the pe-destai:-"The Book." The other is that of a Monk in cestacy, with raised eyes. On the pedestal is the word "Heaven."

In a room called the working-room is another truly monumental work which, as in the tapestry parlor, mounts from floor to ceiling. It i ribed:--"Ad augusta per angusta," a motto borrowed from the fourth act of Ernani,

The walls of the dining-room are covered with magnificent delf. This is the delf of Holland in the seventeenth century. An immense mosale represents large bunches of flowers painted with minute care and thrown into vases of fancifu orm, and odd animals, all mingled together. The groundwork is white and blue, and has an oaken foundation which forms three massive divisions, embellished with old paintings upon panels, causing the dining-room to resemble certain conventual rooms. A basilled mirror, surmounted by a sleeping child chisetled in dows, looking out upon Fort St. George, distribute the light through a perfect forest of carved oak.

Occupying double the depth taken for the parlors on the first story, the "Oak is divided into two parts by Gallery" skilful arrangement of the furniture and as handsome doorway with spiral columns in the Renaissance style, painted and gilt. In the first division is the mantel-picce; in the second is seen a magnificent bed, so vast that it seems to have been built, rather than put up.

The mantel-piece, which is wide, low, and massive, is enriched with the most delicate workmanship. It represents the "Sacrifice of Isaac," which is placed in an oaken frame, embellished with two demi-balusters entwined. Four caryatides, two feet high, hold up this charming pediment. They represent repeatedly, Sylvanus with Dryads. All the figures are crowned with flowers and truits, and their bodies are partly concealed under a scabellum ornamented with nne arabesques. Behind these exquisite statuettes is a large glass placed on a level with a construction in Holland delt; in the middle is a pedestal which supports a Celadon drinking opium, an exquisite face, such as would please the most fastidious antiquary. The two lateral wings are formed of very rich panels, upon which the scabellum of the caryatides rests. It would be vain to attempt to describe the wilder-ness of Biblical, Pagan, and Chinese figures, in which art has blended baboons' heads with dryads' faces.

The bed fronts the mantel-piece, the head of it resting against the wall and the feet directed towards the spectator. The canopy is formed of an assemblage of Renaissance panels; the head of the bed holds forward two mythological subjects, accompanied with small columns and spirals, surmounted by a bracketpedestal in ebony, crowned by a death's head in ivory, with this inscription:-"Nox, mors, lux," The body of the bed has a basso-relievo upon the front, a curious specimen of the carvings of the Midole Ages. A lambreguni, embroidered in a thousand colors with silk, and a spread in tapes-try, serve to garnish this grantic bed, in which no one has ever slept, and which could only have been equalled in feudal sleeping rooms. A candelabrs in oak, with forty candles, is

placed between the two columns which divide It was entirely executed upon the gallery. designs by Victor Hugo, who modelled and carved the crowning figure in wood. It is a colossal girandole, spreading like a tiara, and bearing upon its summit a cluster of branches, to which the candles appear to attach flowers of light.

The door of entrance, seen from the interior, is as brilliant as a church window. Two spiral columns sustain a pediment of oak. with Renausance grotesques, surrounded by arabesques and monsters; it advances with two tolds, which are resplendent with paintings, among which are eight large figures of the martyrs, attired in gold and purple, the principal being Saint Peter. Upon the lintel is inscribed, surge, perge," and near it the words of Lucan; "The conquerors have the gods, with the conquered Cato remains." There are maxims be sides:-"Gloria Victis- Væ nemini,"

# "Mind breatheth where it listeth, Honor goes where duty calls,"

and below a clock, which sounds a merry chime as the hours go by :---

"All leave their trace upon the frame and mind, All wound, aias! the last one healeth."

Isolated by their situation in the midst of the sea, the inhabitants of Guernsey are sailors, and seek their life and its relations without. house bears an indispensable signal-mast, and has a "look-out." As soon as a ship appears, the oriflammes of the port signal it, and on the instant signals repeated from house to house tell of the departure, or return, throughout the island

Victor Hugo has chosen the look-out at Haute ville House for his own room. It is a little belvedera, open in all directions, where the soul

What destruction was actually wrought on the property of the negroes themselves is thus summed up:-

"The riot was kept up all Wednesday night. Crowds of armed citizens were packered at the cor-ners. Many were half drunk. The great feat of the roughs was the burning of the colored school houses, churches, and homes. They seem to have acted in concert, and to have carried out a programme which had been previously arranged. This is shown by the clean sweep which was made of every building used for a colored school or place of worship by the colored people, but most strongly by the conduct of the noters on the burning of the Collins Chapel. This colored church stands on Washington street, and cost \$7000."

The extracts we have given are from the Memphis Post, a paper which the Copperheads may discredit because it is loyal. They are abun dantly confirmed by the admissions and apolo gies of the Rebel sheets. The Bulletin says:-

"The testimony in regard to all these particulars is most conflicting, but all agree on the one thing, that those who engaged in the riot were persons of presponsible character, and it will be unfair to charge these untoward disturbances to the good, law-abiding citizens of the city or Memphis."

-Which is equivalent to saying. We have no desense to offer for the mob except that we did not belong to it. The Avalanche far more explicitly declares:-

"The rioter who claimed to belong to the '154th' Sought to shield himself from culpability behing the air name of an honorable body of men; and had he been a member, he would have esteemed its tame too highly to confess connection with a mob guilty of so many excesses.

We have heard many ex-soldiers of the South declare that they would prefer a military adminis-tration of municipal authority to that which dis-praces the city and State, and by its utter incapacity, gross mismanagement, and prejudices of its agents, has brought upon Memphis lasting evils. The true remedy for all misfortunes, now contemp ated, coh-ists in the reformation of the city charter."

We might continue both quotations and com ments to any extent, but we leave the case to the jury on a fraction of the evidence and without any argument at all. Against the city of Memphis the verdict will be guilty of murder and arson without an effort by an organized authority to prevent or to punish either crime.

## The Industrial Problem in the South. From the Times.

An English gentleman, writing to a religious contemporary, makes the following instructive remarks:-

"I sm impressed with the conviction that it will be greatly to the advantage of America to study the history of the West Indian Colonies, and to take warning from our experience. "The planters of Jamaica received compensation

"The planters of Jamaica received compensation for the nominal abolition of slavery: but, under the suise of apprenticeship, they imposed restrictions and inflicted pumshments even more galling than those which were in existence in the previous state of servitude. The negroes were irritated, and re-sisted the oppress on. The system was changed; but mutual estrangement existed between masters and aborers. The planters would acquiesce in no terms for mutual accommodation. They would not sell it or outlying lands near to the planingtions. The negroes were driven to the mountains. A foreign supply of labor was sought at great cost and with heavy taxation. A constant hostility between the races was kept up, and a most inxuriant soil was left in consequence, uncleared and uncultivated. apital was diminished, and gradually a country

When the laboring class of the South is this, capital will inevitably avoid it; industry will languish, commotion and crime will be rife. black and white will be in perpetual contest, and white immigration will seek safer and more profitable fields.

The Southern statesmen, journalists, and clergy, who guide the ignorant masses, have almost the choice to make the South a Jamaica, desolate, poor, and riotous, or a country where the white brain shall guide millions of contented and industrious taborers-themselves having ultimately the highest pledge of their safety, and the greatest stimulus to their self-improvement, a suffrage based on intelligence, a country in which all classes are in relations of good will. and wealth and prosperity are increasing day by day.

Public Executions-Necessity for Reform. From the Herald,

The more we read the accounts of public executions in this country, the more we are convinced of the necessity of some improvement upon the system now in vogue. We are decidedly behind the age in the manner of punishing criminals by the death penalty, and it would be well for us to take a lesson from some of the European Governments in such matters. In France, the most civilized, perhaps, of all nations, the culprit is sentenced to death without the day being made public. If his application to the Emperar for a reprieve is unsuccessul, he is only notified of the fact half an hour before the time secretly set apart for his execu-tion, so that he is not permitted to remain long in suspense after hearing the fatal news. At the end of thirty minutes he is quietly led out to the guillotine, and in less than two minutes thereafter he has fully explated his guilt, and the body is on the way to the cemetery.

Now, this is what we call a humane and civi-lized way of disposing of criminals who have been unfortunate enough to incur the death penalty. The hope of being reprieved, which he can indulge in to the last, as it were, renders his condition comfortable compared with that of our malefactor, who is acquainted with the day of his departure for the "unknown bourne" for weeks and sometimes months beforehand. In France there is no suspense, no ridiculous speechmaking at the scaffold, no taking leave of relatives and friends, but judgment, swift, un-erring, and merciful. Here he is constantly reminded of his approaching doom by the daily visits of his relatives and friends. Strangers, too, from the most morbid motives, are allowed access to his cell, and permitted to converse with him upon the most trivial and wordly subjects, when he should be devoting the last hours of his life to religious duties. And then when the execution does come off does not the prisoner suffer the most excruciating torture for the twenty-lour hours preceding? What sleep or rest can be obtain the night before execution What sleep Nore, His brain is one continual whirl of painful excitement, and no one but the condemned himself can realize the horror of such a situation.

After suffering these long hours of agony the culprit is led to the scaffold at the head of an unmeaning procession of deputy sheriffs, doctors, clergymen, winding up with the unneces-sary appendage of a lury. Then there is a pause, and the culprit, with natural curiosity,