

THE DECEMBER MAGAZINES.

Lippincott's. M. Louis Blanc discusses in the following strain in his article entitled "England and Napoleon III," in the December number of Lippincott's:

I was in London when, in April, 1855, Napoleon III came over to England, and I shall never forget how deeply humbled I felt at the sight of the extraordinary oration it fell to his lot to enjoy in the capital of that free country. Thundering buzzes greeted his arrival; he was almost carried in triumph; the newspapers vied with each other in praising the cause of justice; the governing classes actually hounded him; he wished to kiss the Queen, and was welcome to it. How could any one imagine that an ally of England had been, for a moment, among the wrongdoers? Farwell to the cause of justice!

Need I add that the English panegyrists of Napoleon III make it a point to cry down France whenever they cry up the empire? The process has, at any rate, the merit of being logical. Is it not worth while to have the public festivals in Paris the shout, "Vive l'Empereur!" is always sent forth by fashionable Englishmen, who would not for the life of the world about the presence of the gods? English ladies—these were the guests of Napoleon Louis Bonaparte on the 20th of January, 1852, "the pavé of the boulevards still stained with blood, and the best and noblest sons of France smitten in liberty and in honor."

In justice to the English nation, I must say that the above sorrowful remarks by no means apply either to the working classes or to that considerable portion of the Liberal party which has started up to advocate the popular cause, did not object to be enrolled for service in the Bonapartist press, and its way of sounding the note of praise borders sometimes on the ludicrous.

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of the crisis, expressed his decided conviction that every man who could contribute to the success of sound opinions was required by the most sacred duty to offer his services to the public and to come into the Congress of the ensuing year.

"After the very natural declaration of distrust in his ability to do any good, I told him that I had made large pecuniary engagements, and which would distress me should the engagements derived from it be abandoned. I also mentioned the assurance I had given to the gentleman then a candidate, which I could not honorably violate.

"He thought that gentleman would still willingly withdraw in my favor, and that my becoming a member of Congress for the present, would not sacrifice my practice as a lawyer. At any rate the sacrifice might be temporary.

"After considering the conversation for some time he directed my attention to his own conduct. He had withdrawn from office with a declaration of his determination never again, under any circumstances, to enter public life. No man could be more sincere in making that declaration, nor could any man feel stronger motives for adhering to it. No man could be more public and practical in his declaration, and he had believed to be unalterable. Yet I saw him, in opposition to his public declaration, in opposition to his private feelings, consenting, under a sense of duty, to support the views of retirement, and again to enter the most arduous and perilous station which an individual could fill.

"My resolution yielded to this representation. After remarking that the obligation which had contracted his course was essentially different from that which bound me—that no other man could fill the place to which his country had called him, with the same motives, I consented to become a candidate, and have continued, ever since my election, in public life.

"This letter is intended to be private, and you will readily perceive the reasons for making it public. It is written because it has been requested in polite and obliging terms, and because I am willing should your own views induce you to mention the fact derived from Mr. Lewis, to give you the assurance of its truth.

"With very great respect I am, Sir, "Your obedient servant," "J. MARSHALL."

We take the following facts and opinions from "Our Monthly Gossip," as usual one of the most entertaining portions of the magazine:— The Italian Opera—delicate, beautiful, exotic as it is—is prising slowly but surely from the face of the earth. Here and there we find an uneasy glow from the burial-place of its departed glories (for instance, Mario, that luckless stage-lover, bent by the weight of nearly sixty years) haunting the opera-houses of Europe, and still clinging to that spectral mantle for which, with the shoulders of no successor, Gris, Rubini, Tamburini, Persiani, Labiche, all are either dead or voiceless, and the land of their birth sends some young singers to seize the places which they have left vacant. Italy no longer produces great musical artists nor even extraordinary voices. Her celebrated composers, too, belong as much to the past as her great poets, and a second Rossini, even a new Donizetti or Bellini, appears to be as unthought for and impossible a boon as another Raphael or Michel Angelo. And this decadence has London during the season, is the chosen home of the Italian Opera. This year, two Italian Opera companies flourished there—one at Covent Garden, and the other (late of her Majesty's Theatre, which was burned down some months ago) at Drury Lane. These two establishments comprised nearly all the best musical talent in Europe, and were called emphatically Italian Opera troupes. Looking carefully over the lists of the singers of both companies, we can find but three Italians who are known to fame—Patti, Graziani, and Mario. Signor Mongini, of the Covent Garden troupe, is also well spoken of, and is said to possess an excellent tenor voice. The latest addition to the operatic world in London were created by Clara Louise Kellogg and Mad'le Nilsson—the first named an American, and the latter a Swede.

Nor need we confine our observations to Italian Opera in London, for the name of the greatest "Norma," "Medea," and "Fidelio" now on the stage, is a Dutch woman, Marie Saxe, the prima donna of Grand Opera at Paris, and the original "Selika" of *L'Africain*, whose voice Meyerbeer pronounced to be the finest soprano in the world, is a Belgian. Her predecessor at the Grand Opera, the well-known Sophie Gravelin, was German, but her successor, Mad'le Nilsson, is a beautiful, gifted Nilsson, who lately aroused even the *biase Parisians* to enthusiasm by her personation of "Ophelia" in the dull, heavy *Hamlet* of Antonio Thomas, thereby saving the world from total annihilation, and changing an utter failure into a partial pecuniary success—is, as we have before said, a Swede. Pauline Lucca, the most renowned "Marguerite" in the world, who is equally celebrated for vocal artistic culture, power, and beauty, is of Italian parentage, it is true, but is by birth, musical education, and residence a German. The Norman Desires Artista is a Belgian, Melian Carvalho, for whom Gounod wrote his *Marguerite*, his *Mireille*, and his *Juliet*, whose *Manina* of the *Enchanted Fiute* was a marvel of vocal and dramatic perfection, and whose *Reine* of *Le Roi de Rome* has been the cause of so many a happy marriage, is a French woman. Italy's favorite prima donna of the present day is an American lady, Mrs. Jenny Van Zandt, the daughter of our well-known and patriotic lawman, signor Blittz. The finest tenor voice now to be heard belong to Wachtel, the German, and Montaubry, Naudin, and Capoui, who are Frenchmen. There are no Italian baritone to compare with the Englishman Santley and the Frenchman Faure—no Italian basso who rivals Herr Schmidt, of the Imperial Opera House at Vienna.

produced since *William Tell*, and very few have since seen the light which have outlived the reason of their birth. Verdi, in his own way, strikes the inequality of power, given to the world more magnificent scenes in combination with some other trash, and he has written some few entire operas which, by dint of dramatic libretto, striking effects, and abundance of noise, have attained to something like enduring popularity. But setting aside his contributions to the lyric stage, what remains? Petrella's *Jone*, Ricci's *Orphee*, and *Conte*—the last is but a short one. Of the three most celebrated composers of the present day, Meyerbeer was a German, Gounod and Auber are Frenchmen.

Go to Germany, O lover of music and you may listen to the operas of Beethoven, Mozart, Von Weber, Meyerbeer, Gounod, Auber, sung by fresh, well-trained voices, and with chorus and orchestra of magnificent size and unsurpassable perfection. Go to Paris, and four operas will be sung to you, and you will be charmed—namely, Les Italiens, the Grand Opera, La Lyrique, and the Opera Comique, to say nothing of the wailing melodies and imitatable droileries of *Les Bonfides Parisiens*. One has but a short one. Of the three most celebrated composers of the present day, Meyerbeer was a German, Gounod and Auber are Frenchmen.

—Hitherto no authentic portrait of the founder of Pennsylvania was generally known to exist, with the exception of a sketch painted in the possession of the Historical Society of Pennsylvania, itself believed to be copied from a medalion on ivory painted in Dublin in 1666. This represents William Penn as a young man of 22, dressed in the military attire of the time, and quite unfit for a Quaker—*Pax quatuor bellis*. Recently, however, an original crayon likeness of Penn, as he looked in middle life, has come to light, together with one of his second wife, Hannah Callowhill. They are the possession of a gentleman who resides near Darlington, England, and who says that these portraits have remained, with others by the same artist—Francis Place, an ancestor of the present owner, in an album painting in his family ever since they were drawn. A confirmation of this assertion occurs in Surtees' "History of Durham" (vol. III, p. 371), where the author speaks of "several admirable crayon drawings by Francis Place—a fine head of Charles II and William Penn and his wife" being among the number. One of the Pennington family formerly lived near Darlington, and Place is known to have been on intimate terms with the Penningtons. It is presumed that during one of William and Hannah Penn's visits, Place, who was an amateur artist, drew these portraits; this would account for their being at Darlington, near Darlington, so far from their residence. Photographs of these portraits have been sent to Philadelphia, and it is proposed to have them engraved to illustrate the Historical Society's forthcoming volumes of the Penn and Logan correspondence. William Penn's face, as it appears on the medals far more character than the ordinary portraits of him in later life, all of which are taken from a bust cut in ivory by Sylvania Bevan, from recollections, after Penn's death. In addition to the above there is a painting on glass mentioned in the "Penns and Penningtons," which has been conjectured to be a likeness of Penn, but which is far from being well authenticated, and which more probably represents one of the Gurney family.

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