THE JULY MAGAZINES.

"Lippincott's,"

From the article on "The Annexation of Nova Scotia," by a Nova Scotian, we take the following suggestive paragraphs:-

As might have been expected under these circumstances, our political position has been fully considered by every thinking man in the province; and I am prepared to prove to any one having a knowldge of this province that the most intelligent minds in it have long ago decided in favor of annexation to the United States. By the "most intelligent minds," I do not mean merely the author and his private friends; I mean the professional men, the merchants, the members of the Dominion and local legislatures, and the large class of men who have had dealings of some sort with the United States during the past ten years. The medical profession, most of its members having studied in the American colleges, is very deeply tinged with annexation sentiment. The legal profession contains many annexationsts in its front ranks. The merchants of Halifax-all of them who have a thought above sugar and rum-are almost unanimous in their wish for annexation. The members of the local legislature are in many cases very outspoken in their wish to annex the province to the United States; and if a motion, such as that made lately in the New Brunswick Legislature, were made in our local House, it would not call up even the censure of the Speaker, if it was not received with favor. The counties of Pictou and Richmond in the east, and Digby and Yarmouth in the west, are notorious in their desire for annexation: the counties bordering on these have all partaken of the feeling in some degree: in fine, all the counties which have ever had any dealings with the United States are fast becoming converts to the new doctrine. The county of Halifax even, in whose chief city the pride, pomp, and circumstance of military parade are always before our eyes, with the legislative halls and the residence of the Governor in our midst, with frowning battlements on all sidesand, most important of all, with about three hundred thousand pounds a year spent on the troops—is fast becoming as passively disloyal as the county of Pictou or Yarmouth. When Halifax looks towards the United States, the province will soon follow. At present we are of no country, of no allegiance. We are often told that if we were an independent province we would be isolated. But as an unwilling part of this heterogeneous Dominion we are isolated indeed. Disgusted with her experience of the working of the new administration, in ill temper with Great Britain, and desirous of changing herallegiance-restrained on the one side by England and Canada, and in some measure repulsed on the other by the United States-Nova Scotia looks vainly around her for a ruler to reverence, a constitution to live by, a flag to fight under, as a child who is born at sea might gaze around upon the wide waste of waters, seeking in vain for a land to call his own-for the green fields and shady trees of that haven of rest, his home.

It may be said, When the desire for annexation in Nova Scotia is so strong and so general, why is it not more loudly and generally expressed? The answer is an easy one to give: Many years' experience of the working of British institutions, of British ways and customs, the continual presence in our midst of the red-coated soldiery of Britain, and the continual occurrence of loyal celebrations in Queen's fetes, etc., have given to that word loyalty a dim, mysterious sacredness which makes men afraid to whisper a word that might endanger its prestige. It is not easy to change the thought of a people. But even the reverence for that dim, mysterious thing, loyalty, is fast dying out. Before the time our trouble we were content to go on in the old English fashion, thinking the thought and speaking the speech of our grandfathers, and conducting our business in the slow old way of the shopkeeper of the last century, whom Mr. Cobden has so well described in one of his pamphlets. But with trouble came thought. We looked before and after, and if we sighed for what was not, I am convinced it was not for the fast-dying spirit of loyalty, but for the coming of the quickening spirit which is to be born when the flag of Britain is furled for ever in Nova Scotia, and one star more glitters in the banner of the Union, We began seriously to consider concerning that same loyalty, and began to see that the gorgeous thing we had reverenced was, after all, but an "enchanted wiggery." We began to see that, as Mr. Carlyle says, "our Juggernant was no Juggernaut, but a dead mechanical idol." We bethought ourselves of the rise and fall of kingdoms and kings, of the dismemberment of an empire of Charles V, of the beheading of a Charles I, of the beheading of a Louis XVI, of the revolution and riot, the grasping and slipping of territory, that had taken place at no remote date; and saw that "Loyalty," as we had reverenced it, and as we had been called upon to practise it, had no abiding place among the people. We saw a gigantic nation alongside of us that had begun its life historically as a rebel colony, and which was now the most important customer and source of revenue to the mother country which had lost it. We saw the many colonies of old Spain and of France doing for themselves—some of them indeed doing badly enough, but still doing for themselves—working out their own destiny in their own manner, unoppressed by the sense of dependence on any other country. We had thus sacred sanctions of historical precedents to encourage us. We had more too. We had our own necessities, and we had the implied consent of Great Britain. Our own necessities press us sorely. Our production of coal has almost ceased, and mines that could feed all the furnaces of the world have stopped agricultural laborers are leaving the country; our fishermen are fishing in American bottoms; our mechanics go forth from us weekly in squads, finding no sufficient wages in their own country. They go forth from Nova Scotia like the doves out of the ark, and do not return-the surest sign that they have found a safe and dry resting-place. A reciprocity treaty would in some measure cure all this, but our leaders in the Canadian administration have refrained from opening negotiations, because if our prosperity depends on our connection with the United States, the dullest mind must see that the closer we make the connection the

I tremble to think of the consequences which must ensue for England and for us from the continuance of the Dominion side by side with the wealthy and warlike republic. If this confederation holds together, the object of its rulers will be to build up a nation powerful and wealthy enough to cope on equal terms with its mighty neighbors. must endeavor to compete with them in agriculture, in manufactures, in commerce, in building railroads and steamships, in drawing to its shores the strong and skilled hands that some over seas to build up the cities of a

land not their own; and, alas! it must also compete with them in military preparation.

There must be, on the banks of the St. Liwrence and the borders of Maine, a "double row of cannon and a double row of customhouses." There must be, between American territory on the North and American territory on the South and West, a separate power in all respects antagonisme to the United States. Looking before and after, at the past history, present position and future prospects of that country, can any man feel that such a state of things is without danger of war? The United States is the home of a whole people which cherishes the deepest hatred to England. The Irish element is getting stronger yearly in the United States, and while England is bound to protect her colonies, she is never certain of peace with the United States while a Fenian organization exists, or while a raid over the frontiers is possible. Further, the "Monroe Doctrine" may not be proclaimed daily from the housetops, but it is still a living, active spirit in American politics. The "Latin Empire" in Mexico, at the frown of the republican giant, "toppled over with a shriek"—the shrick of a murdered king. The Dominion of Canada must sooner or later meet with the same fate, I pray it may not be a more bloody one. While the Dominion exists there is ever the cloud of war on the horizon. To those living in England it may seem but of little moment, but to us who live under the shadow of it it is porten-I may be told that it does not become England, who rejoices in eight hundred years battle and conquest, to fear any nation. But I submit that England has defeats and losses to remember, and has had before her eyes, lately, proofs of the prowess of the United States. I can pardon the pride which remembers with joy old glories and successes, but there is no excuse for the blindness which ignores old defeat and disaster. I can pardon the inexperience which trusts to a bright sun and an almost unclouded sky for a continuance of fine weather, but there is no excuse for the stupidity which neglects the little cloud on the horizon, and rests in fancied security until the full force of the tempest bursts on unprotected heads. From "Our Monthly Gossip" we take the fol-

lowing opinion of the relations between the Academy of Fine Arts and the artists of Philadelphia. It is not correct in all particulars, but is mainly just and true:-

Art and artists afford generally matter for a little gossip, and there seems to be in the antagonism now existing between the Philadelphia artists and the Academy of Fine Arts a fair field for a few honest words, gossip or otherwise. It is claimed by those most interested in the pecuniary success of the Academy that there are now on exhibition in its galleries "dozens of first-class pictures" by our artists. Notoriously, this is not the case: Philadelphia's best men are hardly represented at all, and there is scarcely a good picture now hanging in the Academy halls by a Philadelphia artist. Most of those exhibited are not worth the frames in which they are hung. This may be an unpalatable truth, but truth it is. If the progress of art in this city be there fully represented, woe betide poor art! The Directors seem desirous to place the artists in the position of ungrateful children, who, after having been reared and trained in the Academy, now desert her, the "Alma Mater" of their youthful days. Such does not seem to be (after a careful investigation of the history of our artists) the truth: no artist whose name adds to the lustre of our city, or whose works are known beyond its limits, has ever drawn or studied in the Academy. All have made their studies abroad or in private studios in this city. The efforts of the artists hitherto exhibiting, the result of many years painful study, have been used by the directors as a means (given by the artists gratuitously) to swell the importance of the annual exhibitions and the amount of the annual receipts. But they are carefully excluded from the management of the affairs of the institution, and have no sufficient voice in its councils. Their pictures are accepted and hung anyhow and where, and the galleries of the Academy, except during the spring exhibition, let to salesmen who profit by the inexperience of our picture-buyers. This is a scandal. Good foreign art is ever welcome, and most of all to artists, but bad foreign work should never have a place on the walls of an Academy devoted "to the advancement of Art in Pennsylvania," So far Gossip says. He has not a wish but to increase the love of Art among us, and to see an advance in the appreciation of good Art by its patrons and producers.

"The Atlantic."

The July number of the Atlantic has the following table of contents: -"The Drammer Ghost," "Birch Browsings," "A Statue," "The Foe in the Household," "Thomas Crawford; a Eulogy;" "Gabrielle de Bergerae," "Three Years as a Negro Minstrel," "The Restored Picture," "Marrying a Pickpocket," "The Greek Goddesses," "Our Inebriates, Harbored and Helped," "French and English Art-Writers," "Reviews and Literary Notices." From the article entitled "Thomas Craw-

ford: Eulogy," we take the following:-In Crawford's works there are not always that minute finish and patient elaboration of details which an unripe taste in art is apt to overvalue. His inventive faculty was so strong, ideas darted into his mind with such rapidity, that he could not linger over the meshes of a net or the folds of a veil with the plodding assiduity of a Chinese carver in ivory. Before one ideal form was embodied, another rose before him, with a beauty of promise upon its brow like the light of phos-

working for want of capital, and for want of a phorus in the morning sky. His inspiration good market to sell what is produched. Our was "as a burning fire shut up in his bones, and he could not stay.' In 1843 he wrote:-"I regret that I have not a hundred hands, to keep pace with the working of my mind," This was with him not a rhetorical flight, still less an effusion of vanity; it was the simple expression of a strong feeling. Whenever he was willing to lay any constraint upon his fervid spirit, no one could finish more completely or carefully than he did. A marble bust of Mrs. Crawford, over which we may well suppose his chisel lingered lovingly with a reluctance to leave its work, is a proof of this. Nothing in ancient or modern art surpasses the exquisite elaboration of this work, and the patient skill with which the drapery and embellishments are represented. All Crawford's works which I have seen, whether historical or ideal, have the All stamp of vital power. The figure seems to have been arrested at a point of transition between two continuous states of existence. We see many works in marble in which the proportions of nature are duly preserved, and the forms of life are accurately rendered, but the spirit of life is not there. They want movement and expression, and if changed into flesh they would be dead bodies and not living forms. But the statues of Crawford

remind us, by their life and animation, of the

best productions of Grecian art. The breast of perilons ascension and suspension was seems to heave, the lips to move, the nostrals something new in the country then. It was to dilate; the marble or bronze is not meraly a correct transcript of the human form and face, but it is penetrated and informed with

the soul of humanity. To comprehend the full measure of Crawford's genius, and to learn the exact rank he is entitled to hold as an artist, we must bear in mind the comparatively early age at which he died, and the fact that his active professional life extended over little more than twenty years. This consideration is particularly important when applied to the art of sculpture, because of the nature of the materials in which it works. A painter may shut himself up in his studio, and with his brushes, paints, and canvas, all costing but a few dollars, produce a work which shall make him immortal; but a sculptor of equal merit must wait much longer for the opportunity to prove his power, because of the costliness of his materials. The marble or bronze in which a great conception is embodied is so expensive that untried and unknown hands cannot be trusted with it.

A sculptor must show his passport even to generous opportunity. He must creep before he can walk, he must walk before he can fly. By works of lower range and inferior scope, he must have given proof of the ability that is in him, before he can com-mand the means of the highest success. Thus it has rarely happened that a sculptor receives a commission for a work of the highest class before the age of thirty-five, and Crawford laid down the chisel to die at forty-three. All the sculptors of modern times with whom he would naturally be compared lived to an age much beyond his. Thorwaldsen died at seventy-three, Canova at sixty-five, Bartolini at seventy-two. Rauch at eighty, Dannecker at eighty-three, Flaxman at seventy-one, Chantrey at fifty-nine Gibson at seventy-six, and David at seventy. There is not one of these eminent artists who, at the age of forty-three, had done as much as Crawford did, taking the amount and the quality of the work together-not one who, if he had been called from his earthly labors at that age, would have left so glorious a record behind. Reasoning from analogy, and in view of the fact that nearly all the greatest works in sculpture have been achieved after the artist had reached the age of forty, is it too much to say, that had Crawford lived to the appointed age of threescore and ten, and gone on as he had been going on, he would have left behind him no equal name in modern sculpture?

In his industry, in the amount of what he accomplished, few sculptors can be compared with him. During his twenty years of pro-fessional life, he finished upwards of sixty works, many of them colossal, and left about fifty sketches in plaster, and designs of various kinds.

From "Three Years as a Negro Minstrel, we make these extracts descriptive of the inside life on a Mississippi steamboat:—

In his social relations a performer, like many another great man or woman, is liable to mistakes of head and heart. The ladies of the profession are sometimes given to gossip and backbiting in as great a degree at least as are the gentlemen. Jealousy may be as rife on a Mississippi show-boat as in the antechamber of any court in Europe. I have known a danseuse to furnish boys with clandestine bouquets to throw on the stage when she appeared; not that she cared at all for the praise or blame of the audience, but that she did care to crush a cleverer rival. I have known men, whose names have made some noise in the world, to measure with straws the comparative sizes of the letters in which they were announced on a poster. In our comp in on board the Palace and the Raymond we had strance contracts in human nature It went happen, for instance, that the man who could not sleep without snoring would be placed in the same state-room with the man who could not sleep within hearing of the most distant snore. The man who could not eat pork was seated at table just opposite the man who doted on it. We had one gentlemanthe fleshy bass singer already mentioned -who spent all his leisure in catching mockingpirds; and another who passed his spar hours in contriving new and undiscoverable ways of letting these birds escape from the cages. There were on board ladies who had een more prosperous days, when they ware the chief attractions at the theatres of London, Paris, and New York, according to their own stories; other ladies who had never associated with such vulgar people before; other ladies who hoped they would die, if they did not leave the company at the next landing, but never left; and ye other ladies, I am rejoiced to add. who were lovely in nature and deed-kind mothers and faithful wives, whose strength of character and ready cheerfulness tended as far as possible to restore the social equilibrium.

In the course of the long association grotesque friendships sprang up. The man who played the bass-drum was the bosom companion of the man who had charge of the machine for making the gas which supplied the two boats. The pretty man of the establishment, he who played the chimes on the top of the museum and the piano in the concert-room—at present a popular composer at St. Louis—this young gentleman, who broke all the hearts of the country girls that came into the show, was the inseparable friend of the pilot-a great, gruff, warm-hearted fellow, who steered the Raymond from the corners of his eyes and swore terribly at snags. The man dusted down Tam O'Shanter and the Twelve Apostles in wax, and had especial care of the stuffed birds, giraffes, and alligators, was on most intimate terms with the cook. youngest of the ladies who hoped to die if they didn't go ashore at the next landing and never went-or died either for that matterwell, she was, or pretended to be, desperately in love with the treasurer of the company, a thin, irascible old fellow, with a bald head. On the arrival of another danseuse in the company, the two dancers, who were before deadly enemies, became sworn friends and confidents united in their jealousy and hatred of the new comer. The lady who was loudest in proclaiming that she had never before associated with such low people as the performers on board of these boats seemed to enjoy herself most, and indeed spent most of her time, in the society of Bridget, the Irish laundry-woman of the establishment, who on one occasion, after excessive stimulus, came very near hanging herself overboard to dry, instead of a calico dress. As a general thing however, the ladies, performers, and crew of our boats were not so quarrelsome as I have seen a set of cabin passengers on a sea voyage between America and Europe, or especially on the three weeks' passage to or from California. When I consider that there were so many of us together in this narrow compass for nearly a year, it seems to me strange indeed that there was not more bad blood excited.

Madame Olinza was, I believe, the name of the Polish lady who walked on a tight-rope from the floor of one end of the museum up to the roof of the farthest gallery. This kind

before the time of Blondin, and Madame used to produce a great sensation. Now it may be interesting to the general reader to learn that this tight-rope walker was one of the most exemplary, domestic little bodies imaginable. She and her husband had a large state-room on the upper deck of the Raymond, and she was always there with her child when released from her public daties. One afternoon the nurse happened to bring the child into the museum when Madame Olinza was on the rope; and out of the vast audience that little face was recognized by the foud mother, and her attention so distracted that she lost her balance, dropped her pole, and fell. Catching the rope with her hands, however, in time to break her fall, she escaped fortunately without the least injury; but, ever after that, her child was kept out of the audience while she was on the rops.

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JOSEPH N. PEIRSOL, 6 10 3w

City Treasurer.

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OYRUS CADWALLADER,
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