THE AUGUST MAGAZINES.

"THE GALAXY." The table of contents of the August num-

ber of The Galaxy is as follows:-"Overland," chapters i to v: "American Timidity," by Titus Munson Coan; "Bread and its Adulterations," by John C. Draper; "Once," by Mary I. Ritter: "Diplomatic Incidents," by Thurlow Weed; "Diana," by Howard Glyndon; "Sister Diana," by W. A. Thompson: "Edward Bulwer, Lord Lytton," by Justin McCarthy: "The Story of a Mutiny," by James Franklin Fitts: "How Napoleon I Managed a Theatre:" "The Dumb Poet," by Margaret J. Preston: "The Vaccination Question," by Frank P. Foster: "Lenore," by S. S. C., 'The Styles of Disraeli and of Dickens," by Richard Grant White: "The Galaxy Miscellany;" "Driftwood," by Philip Quilibet: "Literature and Art;" "Memoranda," by Mark Twain

The following summing up we take from Justin McCarthy's article on "Edward Bal-

"Nebule," by the Editor. wer, Lord Lytton: "-Thus, then, using with inexhaustible energy and perseverance his wonderful gifts as an intellectual mechanician, Edward Bulwer-Lytton went on from 1828 to 1860 grinding out of his mill an almost unbroken succession of novels and romances to suit all changes in public taste. I do not believe he changed his themes and ways of treating them purposely, to suit the changes of public taste: but rather that, being a man of no true original and creative power, his style and his views were modified by the moditying conditions of successive years. Some new dea, some new way of looking at this or that ruestion of human life, came up, and it attracted him who was always a close and diligent student of the world and its fashions; and he made it into a romance. Whatever new schools of fiction came into existence, Bulwer-Lytton, always directing the new ideas into the channel where popular and elementary sympathies flowed freely, succeeded in turning each change to advantage, and keeping his place. Dickens sprang up and founded a school; and yet Bulwer-Lytton held his own. Thackeray arose and established a new school, and Bulwer-Lytton, whom no human being would have thought of comparing with either as a man of genius, did not lose a reader. Charlotte Bronte came like a shadow, and so departed; George Eliot gave a new lift and life to romance: the realistic school was followed by the sensational school; the Literature of Adultery ran its vulgar course-and Bulwer-Lytton remained where he always had been, and moulted no feather. It is not likely that any true critic ever thought very highly of him, or indeed took him quite seriously; but for many many years criticism, which had so scoffed and girded at him once, had only civil words and applauding smiles for him. How Thackeray once did make savage fun of "Bullwig," and more lately how Thackeray praised him! Charles Dickens -what an enthusiastic admirer of the genius of his friend Lytton he too became! And Tennyson-what a fierce passage of arms that was long ago between Bulwer and him; and now what cordial mutual admiration! Fonblanque and Forster, the Athenaum and Punch, Blanche, and Sweetheart-how they all welcomed in chorus each new effort of genius by the great romancist who was once the stock butt of all lively satirists. How did this happy change come about? Nobody ever had harder dealing at the hands of the critics than Bulwer when his powers were really most fresh and forcible: nobody ever had more general and genial commendation than shone late years around his sunny way. Did this? the was critics really find that they had been mistaken and own themselves conquered by his transcendent merit? Did he "win the wise who frowned before to smile at last?" To some extent, yes. He showed that he was not to be written down: that no critical article could snuff him out; that he really had some stuff in him and plenty of mettle and perseverance; and he soon became a literary institution, an accomplished fact which criticism could not help recognizing. But there was much more than this operating towards Bulwer-Lytton's reconciliation with criticism He became a wealthy man, a man of fashion, a sort of aristocrat, with yet a sincere love for the society of authors and artists, with a taste for encouraging private theatricals and endowing literary institutions, and with a splendid country house. He became a genial, golden link be-tween literature and society. Even Bohemia was enabled by his liberal and courteous goodwill to penetrate sometimes into the regions of Belgravia. The critics began to fall in love with him. I do not believe that Lord Lytton made himself thus agreeable to his literary brethren out of any motive whatever but that of honest goodfellowship and kindness. I have heard too many instances of his frank and brotherly friendliness to utterly obscure writers, who could be of no sort of service to him or to anybody, not to feel satisfied of his unselfish good-nature and his thorough loyalty to that which ought to be the esprit de corps of the literary profession. But it is certain that he thus converted enemies into friends, and stole the gall out of many an inkstand, and the poison from many a penman's feathered dart. Not that the critics simply sold their birthright of bitterness for an invitation to dinner or the kindly smile of a literary Peer. But you caunot, I suppose, deal very rigidly with the works of a man who is uniformly kind to you; who brings you into a sort of society which otherwise you would probably never have a chance of seeing; who, being himself a lord, treats you, poor critic, as a friend and brother; and whose works, moreover, are certain to have a great public success, no matter what you say or unsaid. The temptation to look for and discover merit in such books is strong indeedperhaps too strong for frail critical pature. Thus arises the great sin of English criticism. It is certainly not venal; It is hardly ever malign. Mere ill-nature, or impatience, or the human delight of showing one's strength, may often induce a London critic to deal too sharply with some new and nameless author; but although we who write books are each and all of as delighted to persuade our-selves that any disparaging criticism must be the result of some personal hatred, I cannot remember ever having had serious reason to believe that a London critic had attacked a book pecause of his personal ill-will to the author. The sin is quite of another kind-a tendency to praise the books of certain authors merely because the critic knows the men so intimately and likes them so well that he is at once naturally prejudiced in their favor, and disinclined to say anything which could hurt or injure them. Thus of late criticism has had hardly anything to say of Lord Lytton, except in the way of praise. He is the head, and patron, and orna-ment of a great London literary "ring," I use this word because none other could so well con-vey to a reader in New York a clear idea of the friendly professional unity of the coterie I desire to describe; but I wish it to be distinctly understood that I do not attribute anything like venality or hired partisanship of any kind to the literary ring of which Lord Lytton is the spark-ling gem. Of course it has become, as such cliques always must become, somewhat of a Mutual Admiration Society; and it is certain that a place in that brotherhood secures a man against much disparaging criticism. There are indeed literary cliques in London, of a somewhat lower range than this, where the influence of personal friendships does operate in a manner that closely borders upon a sort of literary corruption. But Lord Lytton and his friends and admirers are not of that sort. They are friends together, and they do admire each other, and I suppose everybody (save one person) likes Lord Lytton now; and so it is only in the rare case of a fresh, independent outsider, like the critic, who wrote in the Westminster.

like the critic who wrote in the Westminster

Review some two years ago, that a really impar-

tial, keen, artistic survey is taken of the works

of him that was "Bullwig." When Lytton published his "Caxtons," the reviewer of the Examiner, even up to that time a journal of great influence and prestige, having nearly exhausted all possible modes of panegyric, bethought himself that some unappreciative and cynical persons might possibly think there was a lack of originality in a work so obviously constructed after the model of "Tristram Shandy." So he hastened to confute or convince all such persons by pointing out that in this very fact consisted the special claim of "The Caxtons" to absolute originality. The "The Caxtons" to absolute originality. The original genius of Lytton was proved by his producings o excellent a copy, Don't you see? You don't perhaps. But then if you were intimate with Lord Lytton, and were killed by him, and were a performer in the private theatricals at Knebworth, his country seat, you would pro-bably see it quite clearly, and agree with it, every word.

toleration for Lord Lytton, or for his friendly

critics. That was Lord Lytton's wife. There really is no scandal in alluding to a conjugal quarrel which was brought so persistently under public notice by one of the parties as that be-tween Bulwer-Lytton and his wife. I do not know whether I ought to call it a quarrel. Can that be called a light, pitcousty asks the man in Juvenal, where my enemy only beats and I am merely beaten? Can that be called a quarrel in which, so far as the public could judge, the wife did all the denunciation, and the husband made no reply? Lady Lytton wrote novels for the purpose of satirizing her husband and his friends—his parasites, she called them. Bul-wer-Lytton she gracefully described as having "the head of a goat on the body of a grasshopper"-a description which has just enough comical truthfulness in its savage ferocity to make it specially cruel to the victim of the satire, and amusing to the unconcerned public. Lady Lytton attributed to her husband the most odious meannesses, vices, and cruelties: but the public, with all its love of scandal, seems to have steadfastly refused to take her ladyship's word for these accusations. Dickens she denounced and vilified as a mere parasite and sycophant of her husband. At one time she poured out a gush of fulsome eulogy on Thackeray because he apparently was not one of Lytton's friends; afterwards, when the relation-ship between "Pelham" and "Pendennis" became friendly, she changed her tune and tried bite the file, to satirize the great satirist Disraell she caricatured under the title of "Jeri-cho Jabber." This sort of thing she kept always going on. Sometimes she issued pamphlets addressed to the women of England, calling on them to take her quarrel-which somehow they did seem inclined to. Once when Lord Lytton, then only Sir Edward, was on the hustings, addressing his constituents at a county election, her ladyship suddenly mounted the platform and "went for" him. Sir Edward and his friends prudently and quietly withdrew. I do not know anything of the merits of the quarrel, and have always been disposed to think that something like insanity must have been the explanation of much of Lady Lytton's conduct. But it is beyond doubt that her husband's de-meanor was remarkable for its quiet, indomithappily heard little of Lady Lytton's complaints.

I did not even know whether she was still living, until I saw a little book announced the other day by some publisher, which bore her name. Let her pass -with the one remark that her long succession of bitter attacks upon her husband does not seem to have done him any damage in the estimation of the world. It is not likely that posterity will preserve much of Lord Lytton's writings. They do not, I think, add to literature one original character.

Even the glorided murderer or robber, the Eugene Aram or Paul Clifford sort of person. had been done and done much better by Schiller, by Godwin, and by others, before Bulwer-Lytton tried him at second hand. As pictures of English society, those of them which profess to deal with modern English life have no value what ever. The historical novels, the classical novels, are glaringly false in their color and tone. Some of the personages in "The Last Days of Pompeii" are a good deal more like modern English dandles than most of the people who are given out as such in "Pelham." The attempts at political satire in "Paul Clifat broad humor in "Eugene Aram" (the Corporal and his cat for example), are feeble and miserable. There is hardly one touch of refined and genuine pathos-of pathos drawn from other than the old stock conventional sources-in the whole of the romances, plays, and poems. The one great facility which the author possessed was the capacity to burnish up and display the absolutely commonplace, the merely conventional, the atterly unreal, so that it looked new, original, and real in the eyes of the ordinary public, and sometimes even succeeded, for the hour, in deceiving the expert. Bulwer-Lytton's remance is only the remance of the London Family Herald, or the New York Ledger, plus high intellectual culture and an intimate acquaintance with the best spheres of letters, art, and fashion. I own that I have considerable admiration for the man who, with so small an original outfit, accomplished so much. successful a romancist; occasionally almost a sort of poet; a perfect master of the art of writing plays to catch au-diences; so skilful an imitator of oratory that, despite almost unparalleled physical defects, he once nearly persuaded the world that his was genuine eloquence-who shall say that the capacity which can do all this is not some-thing to be admired? It is a clever thing to be able to make ornaments of paste which shall pass with the world for diamonds; mock-turtle soup which shall taste like real; wax figures which look at first as if they were alive. Of the literary art which is akin to this, our common literature has probably never had so great a master as Lord Lytton. Such a man is especially the one to stand up as the appropriate representative of literature in such an assembly as the English House of Lords. I should be sorry to see a Browning, a Thackeray, a Carlyle, Tennyson, a Dickens there; but I think Lord Lytton is in his right place—a splendid sham author in a splendid sham legislative assembly.

A London correspondent writes as follows about the leg story told by Mrs. Anna Cora Mowatt-Richie, which the Galaxy somewhat impugned:-

"In the June number of the Galaxy there is an editorial in which you throw a doubt upon certain statements made by Mrs. A. C. Ritchie of her correspondences. You assume that she has been misinformed concerning the casts taken from the legs of English ladies of title. As I was her informant, I feel bound to state the source from which I derived the information. Of course the assertion of the professional venders of casts would go for nothing, as you imply that they would find it to their advantage to encourage a belief in the statements to which you refer, but Mrs Ritchie's evidence rests upon very different grounds. The cast of Lady — 's leg, which occupied a position in her ladyship's drawing-room, was taken, not by a professional vender of casts, but by an artist who is a habitue of some of the best s in London, and whose word not be doubted by those know him. Three or four of houses in us were one evening drawing in the studio of a friend when this gentleman came in, and, in answer to our queries as to what he had been doing, he mentioned, not at all as an extraordinary occurrence, or one likely to excite surprise or remark, that he had been taking a cast --- 's foot and leg; and when we a ked why the cast had been taken, he replied it was to place on the drawingroom table as an ornament; nor, added, was this so unusual as we seemed to think. He mentioned, indeed, several houses where such casts could be seen. He also cited the case of a certain Lady Mayoress, of whom two casts had been taken, one with the shoe and stocking, and the other without; and a cast of another noble lady which might be had at a shop in Soho. Mrs. Ritchie, however, was mistaken in supposing that these casts were openly sold as being taken from the ladies in question. To the general public they are sold merely as ordinary casts. All this was

said, not lightly or in jest, but simply and in

perfect good faith. Were it a matter of importance, I could give the names of the speaker and those present, one of whom, at least, would be known to you. But as this statement is not made by one who is personally unknown to you. I presume you can hardly question its veracity.

SPIRITED WOLF HUNT IN MISSISSIPPI. - A few days ago several gentlemen of this county, having bad some knowledge of the alarming number of wolves in their neighborhood, prowling about the country and making such hideous and mournful howls at night, dis-turbing the peaceful slumbers of the quiet inhabitants, concluded to go in search of the midnight disturbers of the peace, hogs, and sheep. Four of the Joneses, Mr. Poole, and Mr. F. C. Huff, were the gentlemen who composed the hunting party. They started near Mrs. Dixon's, and Middleton creek was the scene of the excitement that seon fol-lowed. The chase commenced with the spontaneous outburst of a hound's joy, and the surrounding forest fairly resounded with the cheering shouts of the pursuing hunters. For seven long hours the chase continued unabated, during which time six wolves were killed and several dogs badly injured. But they were still resolute, and if they did not possess the tenacity of bull-dogs, they manifested a whining disposition to "go for" the

After approaching the den Mr. Huff's dog entered in search of more game, and three dead whelps was the result. But the fight went bravely on, and it was soon ascertained that the faithful dogs were having too much of a good thing in the den, and the hunters readily determined to rescue them at all hazards. Mr. Huff being the smallest man, he consented to enter. So he assumed the character of Israel Putnam and entered the 'wolf's den" to rescue his dogs. Perhaps Mr. Huff had some misgivings about this new adventure, as he requested some one to heel for him, or rather to hold him by the heels as he descended into the hole. Well enough he took the precaution, for the old mother wolf was there, though he was not aware of it until he had made his entrance. Mr. Jones performed the office of heelman for Mr. Huff. So he entered. The distance being much greater than was first supposed, some one was compelled to heel for Mr. Jones. The advance was made slowly and cautiously, but when the scene of the subterraneous combat was fully approached, Mr. Huff caught one of his dogs by the leg, and had his request conveyed to the rear to back out or pull him out. Jones' heelman pulled him; Jones pulled Huff; Huff pulled the dog, and the dog pulled out a young wolf. Israel Huff took the trophy of his exploit home with him, but it died in a few days from the effects of injuries it had received. Had the mother taken a part when the gentleman entered the den, we imagine there would have been some severe scratching on that particular occasion. However, the wolf hunt ended with good results. We have been informed that the wolves are killing dogs and sheep daily in that portion of the country. While the dogs were running the wolves, a dog that did not belong in the drive met the wolves and was killed. When the hanters arrived at the den they found limbs of sheep and hogs which had been carried there the night before enough to feast the hounds after their chase and fight. We wish Israel Putnam Huff success in his next adventure. Meadville (Miss.) Journal.

ADMIRAL DAHLGREN'S PERSONAL BRAVERY. Because Admiral Dahlgren was sea-sick in rough weather, and never spent much of his term of service at sea, many of the sea-dogs in the service were wont to disparage his personal courage. How unjust this was is shown by the following statement from a well-informed source: -In all the engagements in Charleston barbor Admiral Dahlgren commanded in person, making his headquarters during the fight on board the leading monitor, although he might have directed the operations from his own ship anchored out of range, or from the comfortable quarter-deck of the New Ironsides. But the Admiral believed in the monitors, and his resolute choosing sometimes one, sometimes another of them for his temporary flagship in all the earlier contests, when many of the officers of these strange vessels considered them quite as perilous as the enemy's shot, was one example among many which will occur to those who served under him of his intrepid willingness, it may almost be said wilfulness, in encountering the worst he summoned others to encounter. One day in May, 1864, two of the monitors of the blockading fleet were ordered to take position within short range of Fort Sumter and open a bombardment with shell. The boats moved up, anchored, and opened a fire which was continued several hours. Of course the fire was not returned from Sumter, but from Fort Moultrie and the whole extensive line of works on Sullivan's Island a tremendous fire of solid shot, shell, and bombs were poured upon the two adventurous craft, the shot sometimes striking the turrets and breaking in pieces, sometimes striking the deck and ricocheting, sometimes striking the water and covering the ships with falling spray and continually flying past with a shrick like nothing else. No vessels but monitors could have remained anchored in the midst of such a tire several hours a day for three days and been floated off. It was during one of these days that the Admiral in his open boat, and with his flag flying, was rowed from his flagship in the roadstead below up to one of the monitors, on board of which he remained an kour watching the effect of the fire on Sumter, and departed in the same hazardous manner, fortunately un-

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