FLAG OF MY COUNTRY,

LINES BY FITZ-GREENE HALLECK, WRITTEN IN CAMP AT GREENWICH, 1861.

[Taken from Appleton's Journal and previously unpublished.]

Flag of my country! proudly wave
High to the favoring breeze of heaven,
The rallying point that forms the brave
Where o'er the battle-word is given.

As when at evening on the deep,
From their loved freedom distant far,
Their anxious eyes the sailors keep,
Fixed on their guide, the Northern star:

So on thy stars, in danger's day,
The warrior turns his daring eye,
And dauntless treads the crimson way,
Through honor's path to victory.

When first their eagle met the gale,
Our fathers bade thee shores be free,
And long where slaughter strewed the vale,
They fearless fought and bled for thee.

Till England's banner-cross was furled,
And Peace in olive-branch displayed,
Then, 'mid the plaudits of a world,
They sheathed the consecrated blade.

Yet once again the trump of War
Has bade the dream of Peace be o'er,
Again Invasion's crimson car
Drives threatening round our hallowed shore.

But shall that flag which on the billow
So late has won Fame's laurel-wreath,
Which formed a hero's dying pillow,
And wrapped his pallid corse in death—

Say, shall that flag o'er share the fate
Of Gaul's fallen prize-colors?
Shall History say, "It once was great,
But soon it fell to rise no more?"

No! while within each manly breast
Burns one faint spark of valor's flame,
While Glory lifts its glittering crest,
And Honor points the path to fame,

While Spring adorns with flowerets fair
The grass where low our fathers lie—
So long its stars shall blaze in air,
So long to heaven's breeze fly.

Flag of my country! proudly wave,
Her dread in the invaders' bold command,
While nobly fight the good and brave
For Freedom and our native land.

NEW PUBLICATIONS.

Appleton's Journal and Victor Hugo's Novel. Turners send us the sixth number of *Appleton's Journal*, accompanied by the second of a series of artistic steel engravings, which the Messrs. Appleton intend to make a feature of their Weekly. The one with the present number is from a painting by Mr. A. F. Bellows, and is entitled "The River Road." This series of engravings will, in the course of a year, be of far greater value than the entire amount of subscription charged for the Journal. They will consist of landscapes by Church, Casilear, Durand, James Hart, and other landscapists, and of figure-subjects illustrative of American life, by F. O. C. Darley. A steel engraving accompanies every third or fourth number, while the intermediate issues have large cartoons, and illustrated supplements.

The principal feature of the journal is, of course, the novel by Victor Hugo. The style of this author is getting worse, the whole first book of "The Man who Laughs" being composed of antitheses and lingual feats; one is irresistibly reminded of the definition by M. Chariet, the eminent draughtsman, of M. Victor Hugo's style, being asked if he had read M. Hugo's last work: "Oh, yes," he replied; "its a dishcloth covered with spangles."

The whole of the first book of the romance is taken up with Gwellyn, the child-stealer, escapes, and recapture, and the sale of the gang of the Comprachicos, to the proprietor of an itinerant mountebank. It is a situation of a few hours, suitable for the work of a single chapter, but expanded into an octavo of 56 pages. Thus, it is the size of the American edition, which is just published, and for sale here by Claxton, Remsen & Haffelfinger. The labor of the gentlemen engaged by Messrs. Appleton to execute the translation was been, on the whole, very skillfully performed, considering the way in which they have been hurried. They offer a prefatory explanation, in which they say that the constant errors made by M. Hugo in English history, geography and literature, have not been unobserved, but they deem it no part of a translator's duty to correct them. This will not be the opinion of the public, and it will occur to every one that the corrections mentally made by the translator might have been at least presented in the form of notes. It may be, however, that it is thought best to wait for the editing of the work in London, where there will be a better chance to set English history right on its own proper ground.

Although we can commend the translation, we observe a few points where a more simple literalness would have been advantageous. Victor Hugo says, speaking of the manufacture of dwarfs, "*le nain doit être commencé petit*"—the dwarf ought to be started when little; it is making him rather too cumbrous as a manufacture to say, as the translator does, "the dwarf ought to be little *when he begins*." "*C'était comme deux colliers accouplés*," this is carelessly rendered, "they were like two coupled *links* in a necklace." *Bons esprits* is translated by the Americans—"smart fellows." But Hugo's style is excessively difficult, to imitate in another language, and it is much to the translators' credit that their little slips are generally of such the simplest passages, while their tact has a great many triumphs in places really difficult.

ART ITEMS.

—The Royal Bronze Foundry of Munich has at present the following works in hand. A fountain, with fifteen figures, for Lindau; a monument for Michigan; a statue for Dresden (Hungary); a fountain for the Central Park of New York; a statue for Berlin; a monument for Rhode Island; and a statue of Goethe, for the Academy of Arts of Bavaria. The International Art Exhibition will be opened in Munich about the middle of July, and continue for three months. The works of artists of all countries, in the departments of painting, sculpture, architecture, copper and steel engraving, and lithography, are cordially invited. Works produced in a mechanical way, such as photographs, &c., will not be exhibited.

—Among the paintings of the coming *salon* in Paris, the public will examine a work completed a few weeks since by M. de Y——, "aged 61 years. It represents an episode of the Mexican War of 1821. Among the portraits there are two which will attract the attention of the public, on account of the name of the subject and the name of the artist who has painted them; the portrait of the Countess Malvezzi is by M. Quesnel, and that of Mrs. Rosalda by M. Perignon.

"Guest Waldeck.

SPECIAL NOTICES.

Schuessele and His Friends.

The subjoined correspondence, which refers to Professor Schuessele's picture of "Esther Denouncing Haman," and the circumstances that led to its production, will no doubt be read with interest by the friends of art in Philadelphia:

PHILADELPHIA, May 8, 1868.—When you parted with your many friends on this side of the Atlantic, a few years ago, you created no common void among those most intimately associated with you; and now, on your return to those shores, we, who form a portion of the number, beg the privilege of tendering our hearty congratulations, and of (somewhat inadequately, which, in testimonial (however inadequate), which, in view of your partial physical infirmity, we supply an immediate want, and in some measure manifest the unalterable sentiment of esteem entertained on our part for your eminently personal and professional merits. Trusting that the benefits of your comparative emancipation from labor during your late sojourn abroad may in due time be exhibited in those creations which have given so much pleasure to the lovers of the beautiful in art here in your adopted country, and, above all, that your remaining years may enjoy a period of restored health, and of unalloyed prosperity and happiness to you.

We are your faithful friends,

Caleb Cope,	S. H. Horstmann,
James L. Claghorn,	David S. Brown,
Joseph Whitney,	A. D. Jessup,
Joseph Harrison,	John Bertolet,
Wm. Struthers,	J. W. Bradley,
Wm. G. Horstmann,	Wm. Sartain,
Wm. Sellers,	James C. Hand,
A. J. Drexel,	Samuel Welsh,
George S. Pepper,	Henry Seybert,
Franklin Peale,	John Rice,
A. M. Stewart,	Jay Cooke,
George W. Childs,	John Bohlen,
James Hanson,	Jay Cooke,
R. W. Clark,	

PHILADELPHIA, May 15, 1868.—*Dear Sir*: I address myself to you in preference, because you have known me a longer period than any of the other gentlemen who did me the honor of meeting me at Mr. Sartain's, and from a conviction that you will justly rule that the duty should be administered by any one.

I certainly appreciate the sympathy and kindness which prompted you and the other signers of the testimonial which you handed me, but can find no reason which entitle me to much consideration. Feeling highly honored by the warm interest thus manifested toward me, I sincerely trust that it will not be construed into false pride that I shrink from the duty of decline the pecuniary part of this testimonial, as self-respect will not permit me to accept that to which I feel I have no claim whatever.

Although not insensible to fame, I have in my more thoughtful days laid up a little for the rainy days to come; besides, I am still able to work, and think, as I always thought, that as long as a man can provide for himself he has no excuse to use others for his wants.

I entreat you to present to those gentlemen my declining of their generous gift, in such a way that they will take no offence, because it would grieve me most deeply should I lose only a portion of their esteem and friendship, which I so highly prize.

Hoping that you will do me this great favor, and continue toward me the same cordial feelings which you have always shown, and which are so precious to me, and assuring you that there be the least appearance of ungraciousness you will excuse me,

I remain, with the greatest respect, and with deep feelings of gratitude, your most devoted servant,

To James L. Claghorn, Esq.

The letter from Professor Schuessele resulted in making his friends more desirous to express their gratitude in some way, and, after consultation, they concluded upon giving him an order for a painting, the subject to be left to his own judgment, said painting to be presented to the Pennsylvania Academy of Fine Arts, and a committee was appointed to carry out the same.

PHILADELPHIA, April 20, 1869.—*J. L. Claghorn, Chairman*—DEAR SIR: I hereby acknowledge receipt of your check for $——, the conclusion of the committee of which you are chairman, to

THE PEOPLE OF PHILADELPHIA,

Without intermission, are now invited to assemble at the ACADEMY OF MUSIC, on FRIDAY EVENING, April 30, when and where the Great Philosophical Lecture of the Age, PROFESSOR AGASSIZ'S FOURTH LECTURE ON THE CONCERT MEASURES, will be delivered to the Citizens of Philadelphia and the thousands of visitors to their streets.

MR. MORTON, MR. LEMUS, and OTHER CURE-SPECIALISTS, will be present, and will, with MR. GEORGE F. BANDALL, HON. WILLIAM D. KELLEY, HENRY J. RAYMOND, and other eminent Philanthropists, CLEVELAND, JOHN GOFORTH and others, address the people on the subject of the Great Discovery, and explain the wonderful cures which have been effected.

Let the people take hold, and make the work a success, and cause the wrong, barbarity and tyranny, which has so long been practiced upon the people, to cease. Let the people take hold, and make the work a success, and cause the wrong, barbarity and tyranny, which has so long been practiced upon the people, to cease. Let the people take hold, and make the work a success, and cause the wrong, barbarity and tyranny, which has so long been practiced upon the people, to cease.