## NEW PUBLICATIONS.

**The Galaxy for August.**

The August *Galaxy* opens with Mr. Charles Reade, who is last heard writing the Victor Hugo views of short paragraphs, owlish sententiousness, short instalments, and interrupted catastrophes. All his talent is unequal to making the present scenes of violence and disagreeable possibilities seem in the least real life: on the other hand, he has never exceeded the love-talk at the close of the eleventh chapter, when Grace, after being frightfully wooed by her aristocrat, is miraculously dropped into the arms of her plebeian:

She knocked over with her hands. She tried to knock again; but the door flew suddenly open, and, in the vain endeavor to knock again, her helpless body, like a pillar of snow, fell forward; but Henry Little caught her directly, and then she clutched him feebly, by mere instinct.

He uttered a cry of love and alarm. She opened her filmy eyes, and stared at him. Her cold neck and white cheek rested on his bare and glowing arm.

The tone of surprise was it was really Grace Carden that had fallen immediate into his arms. Henry Little uttered a loud cry of love and terror, and, putting his other sinewy arm under her, carried her swiftly off to his fires, uttering little moans of fear and pity as he went; he laid her down by the fire, and darted to the forge, and blew it with both his hands; and then darted back to her, and kissed her cold hands with pretty moans of love; and then blew up the other fire; and then back to her, and patted her hands, and kissed them with all his soul, and drew them to his bosom to warm them; and drew her head to his heart to warm her; and all with pretty moans of love, and fear, and pity; and the tears rained out of his eyes at sight of her helpless condition, and the tears fell upon her brow and her hands; and all this vitality and love soon electrified her; she opened her eyes, and smiled faintly, but such a smile, and murmured, "I'm a-cold," and closed her eyes again.

Then he panted out, "Yes, it is I—a friend. I won't hurt you—I won't tell how I love you any more—only live. Don't give way. You shall marry who you like. You shall be happy. Do thawed, nor world, nor made love to again; only be brave and live. Oh, live! I love you. I am the only angel that is in it. Have mercy, and live! I'll never ask more of you than that. Oh, how cold you feel! Put your hands; and have you no warmth in you?" And he was at the bellows again. And the next moment back to her, imploring her, and sighing over her, and saying the vilest, sweetest, drollest things, such as only those who love madly can say, in moments when hearts are bursting.

"Now now? Her cheek that was so white is pink—pinker—red—scarlet. She is blushing.

She had closed her eyes at Love's cries. Perhaps she was conscious of a feeling in him that divine music of the heart, so long as she was not bound to reply and remonstrate—being insensible.

But now she speaks faintly, but clearly, "Don't be frightened. I promise not to die. I won't cry, no." They also put out her hand to him, and turned her head away, and cried herself, gently, but piteously.

In reply to recent applications for his autograph, Mr. Reade sends word that this number of the *Galaxy* contains a *fac-simile* of his writing, such as it is, and his sentiments into the bargain. This being printed and on sale for one shilling, and his autograph worth, he will never again pen an autograph for any lady or gentleman with whom he has not the honor to be acquainted. The *fac-simile* note is to protect the publishers of the *Galaxy* from the moral right of copy, against the present "iniquitous, partial, barbarous and brainless state of law."

Mr. Justin McCarthy, editor of the *Star*, whose style, being cultivated for the daily journal in England, appears to be all sufficient for periodical *belles lettres* in America, furnishes an excellent word-picture of

PRINCE NAPOLEON.

Some few years ago, seven or eight perhaps, a certain sensation was created among artists, scientific journalists, and literary men and amateurs, and critics, by one of Flandrin's best portraits. Undoubtedly, the portrait was an admirable likeness of one who had never been the original could deny or question that; but yet there was in it, or seemed to be, a certain depth of idealized expression about it which seemed to present the subject in a new light, and threw one into a kind of doubt as to whether he had ever truly understood the original before. Either the painter had unduly glorified his sitter, or the sitter had impressed upon the artist a true idea of his character or intellect which had never before been revealed to the public at large. The portrait was that of a man of middle age, with a smooth, broad, thoughtful brow, a character of command about the finely-formed, somewhat sensuous lips, chin and cheeks, and beautifully modeled, in fact, what ladies who write novels would call a "classical" face, depicted as having a little into mere flesh, but still dignified and imposing. There was the energy, too, that was a tone of dissatisfaction, of disappointment, of sullenness mingling strangely with the sensuous elements, and conveying some idea of the idea of great power and daring ambition unduly repressed by outward conditions, or rendered useless by inward defects, or actually frustrated by failure and fate. "A Cesar out of employment!" exclaimed a celebrated French author and critic. So much there was of the Caesar in the face that no schoolboy, no Miss in her teens could have even glanced at it without saying, "That is the face of a Bonaparte!" Were not the features a little too massive, it might have passed for an admirable likeness of the victor of Austerlitz; or, at all events, the Napoleon of Leipzig or the Hundred Days. Probably any ordinary observer would at once have set it down as a portrait of the great Napoleon, and never thought there could be any doubt about the matter. It was, in fact, the Napoleon of Napoleon-Jerome, son of the rattle-pate King of Westphalia—Prince Napoleon, as he is ordinarily called, the Plon-plon whom soldier-jeer at, the "Red Prince" whom priests and Legitimists denounce, the cousin of the Emperor of the French, the son-in-law of the King of Italy.

PLON-PLON'S ORATORY.

It was in the early part of 1861 that there was a remarkable debate in the Senate, ranging over a great variet; of domestic and foreign questions, and one most memorable event of the debate was the brilliant, powerful, and unfortunate oration delivered with splendid energy and rhetorical effect by Prince Napoleon. *Mon fils parle et même il parle bien*, declares the astonished Jean, in Voltaire's scandalous poem, "La Pucelle." Perhaps the listener was seized by a similar wonder mingled with the burst of feminine admiration which went up from Paris, then from France, and finally from Europe and America, when that magnificent democratic oration was delivered. It was certainly, I remember no single speech which, during my time, created anything like the same sensation in Europe. For it took the center world wholly by surprise. It was not a case like that of the sensation lately created by the florid and fervid eloquence of the young Spanish orator, Castelar. In this latter case the public were surprised and delighted to find that there was a master of thrilling rhetoric alive, and arrayed on the side of democratic freedom, of whose very existence most persons had been previously ignorant. But, in the case of Prince Napoleon, the surprise was that a man whom people had long known, and always set down as a stupid sensualist, should suddenly, and without any previous warning, turn out a great orator, whose prodigious hatred in it something so fresh, and genuine and forcible that it carried the memory of the most glorious days of the French Tribune. I write of this celebrated oration now only from recollection; and, of course, I did not hear it spoken. I say "of course," because the rules of the French Senate, unlike those of the Corps Legislatif, forbid the presence of any strangers during the debates. But those who heard it spoke enthusiastically of the force and freedom with which it was delivered: the sudden, impulsive force of occasional outbursts; and the wonderful readiness with which the speaker, when interrupted, as he was very frequently, passed from one topic to another in order to dispose of the interruption, and replied to sudden challenges with even prompter repartee. No one could read the speech without admiring the extent and variety of the political knowledge it displayed; the prodigality of illustration it flung over every argument; the thrilling power of some of its rhetorical "passages;" the tone of sustained and passionate eloquence which made itself heard all throughout; and, between ourselves, that fearless, spontaneous readiness of language and resource to which every interruption, every interjected question, seemed like a spur to a generous horse, dalling forth new and greater, and wholly unexpected efforts. As the French Senate need, perhaps, hardly tell my readers, it is the habit to allow the utmost license of interruption and jeer, and Prince Napoleon's audacious onslaught on the reactionists and the *parti prêtre* seemed to provoke a prolonged storm of impatient utterance. Those who interrupted took little by their motion. The energetic Prince, with his sarcasms as a bull flings the dogs away on the points of his horns. "Our principles are not your principles," scoffed he, taunting a Legitimist nobleman—the late Marquis de la Rochejaquelein, if I remember rightly. "Yours are those of Coblentz!" vehemently replies the orator. "No, nor are your antecedents those of honor. Your pride is that our fathers fell on the battle-field resisting the foreign invaders whom your fathers brought in for the plunder of France!" The speech is studded with such sudden replies equally fervid and telling. Indeed, the whole delivery of the oration is rich, strong, and genuine. There seems to be in the eloquence of the French Chambers, of late, a good deal of mere mechanical declamation. I do not speak of Berryer—he had no such mannerisms. Yet there was in the oldest living orator who speaks only from preparation—with all his wonderful science and skill as an artist in debate, appears to be always somewhat studied and elaborate. Jules Favre, with his exquisitely modulated tones, and his unrivalled choice of words, hardly ever appears to me to rise to that height where the orator, lost in his subject, ceases his hearers to lose themselves also in it. Now, I cannot help thinking that the two or three really great speeches made by Prince Napoleon had in them more of the native fire, force and passion of oratory than those of almost any Frenchman since the days of Mirabeau.

Never that may be, the effect wrought on the public mind was unmistakable. Plon-plon had startled Europe. He made the palace of Luxembourg on that memorable day without any repute but that of a dangerous and sensualist; he came out of it a recognized orator. I have been told that he lay back in his open carriage and smoked his cigar, as he drove home from the palace, in all appearance the same indolent, sullen, heavy, apathetic personage, with whom all Paris had previously known and despised.

THE PRINCE'S SPEECH AT AJACCIO.

At last come the famous speeches of Ajaccio. The Emperor had gone to visit Algeria; the Prince went to the island of Corsica to inaugurate of a monument to Napoleon I., at Ajaccio. "The speech was, in brief, a powerful, apologetic denunciation of Absolutism and the principles which Austria represented before Sadowa; taught a lesson of charity to Prussia. Viewed as the exposition of a professor of history, one might fairly acknowledge the Prince's speech to have illustrated eloquently some solid and serviceable lessons which Europe would derive well even then to consider deeply. Subsequent events have justified and illuminated many of what then seemed the most startling utterances of the orator. Austria, for example, practically, at least, by her present policy, the justice of much that Prince Napoleon pleaded against her. But as the speech of the Emperor's cousin; of one who stood in near order of succession to the throne; of one who had only just been raised to an office in the State so high that in the absence of the sovereign it much him seem the sovereign's proper representative, it was undoubtedly a piece of marvellous indiscretion. Europe stood amazed at its outspoken audacity. The Emperor himself looked it—and he publicly repudiated it. Prince Napoleon resigned his public office—including that of President of the Commissioners of the Internal Exhibition, which undertaking suffered much from the loss of his organizing energy and his admirable taste and judgment—and the imperial orator of Democracy disappeared from the public stage as absolutely, and almost as much tumult, as he had entered upon it.

Prince Napoleon has, indeed, been taken into favor since by his imperial cousin, and has been sent on one or two missions, more or less important or mysterious, but he never regained the date of the Ajaccio speech up to the present moment, played any important part in public man. He is not, however, "played out." His energy, his ambition, his ability, will assuredly bring him prominently before the public again. Let us, meanwhile, endeavor to set before the reader a fair and true picture of the man, free alike from the exaggerated proportions which wondering *gaiet nonce* or panatic attribute to him, and from the distortions or unfriendly raisters. Exaggeration of both kinds, and, Prince Napoleon is really one of the most remarkable figures on the present stage of French history. He is, at least, a man of great possibilities.

We conclude our extracts with a short paragraph or two delineating

THE INNER AND INTERIOR OF COMTESSE.

But now there enter a gentleman and lady, quiet, self-poised people, he about sixty, she about forty—handsomely dressed; and they sit down in all the refined art of the Parisian *modiste*. Yes, you will forget the sables, and will scan those faces; his, quiet, steady, saturnine, lips, closed, and, if I may, gracious, queenly.

I by pass along the ranks, saying a pleasant word of welcome; she doing more than he, she indulging in a word of badinage, or a soft kiss, such as queens may be supposed to bestow. Now you will hear the words "*Il Empereur*," or "*Ma Mojesté*." Then, there, are no the single sence of an Emperor and an Empress? It is not, I mean that this Monsieur Jean, Napoleon Bonaparte, now Napoleon III., by the grace of God and his own right hand, and Eugénie, Empress, by right of his choice and his own supreme fascination.

You may have had some misgivings in your life, some bitterness as to these your hosts in days before you knew them, and were invited to break bread at their table. You may relent; you see that they are human are kindly, and desire sympathy; that there are some lines of trouble and toil, and perhaps sorrow, in their faces, such as are to be found in yours, may be. You know, you smile, you contrary; you try to say a pleasant word; your kindness goes forth; you wonder to see how like yourself and your friends they are after all. You discover that they are not gods, not devils; and so you think better of them, and of yourself, than you did before, and that is charming. A distinguished American, Mr. Selon Shingle, has coined his philosophy into a word of wisdom—"It's no use getting mad about it," and you find "word begins to grow in your uncultivated soul. You decide that henceforth you will not lose your temper as you inspect the mystic pageant of human destiny. In this frame of mind you will hardly notice, through the stately halls, following the lead of your hosts through the ranks of corporally uniformed soldiers, the *Cent Gardes* of the new Empire, whose burnished muskets reflect the blaze of a thousand lights. In the center of the great dining-hall, at the middle of the long table, sit the Emperor and Empress, facing one another, and on either side of them dukes and duchesses, envoys and envoyesses, all of high degree; and if you have read the history of all the Howards in your veins, sit as near them as you can, because you are watchful of the doings of such personages. They are used to it; they behave well; they eat like Christians—daintily; and they drink delicately, and they talk agreeably with those about them, as you do. But they and you eat off of solid silver and warmed to a true degree, six, seven, eight, nine, ten courses, perhaps. It is quite perfect, but you begin to believe after the first that China is lovelier. But then everybody can have China, and wherein can an Emperor show his superiority if not in his silver? He thus shows his superiority here; all is silver. But an Emperor and Empress do not eat to a surfeit. An hour or so completes the frugal meal, and then all return as they came, through the lines of glittering *Gardes*, to the other wing of the house.

Mr. C. Desliver, who is selling out his retail stock at a sacrifice, sends us a specimen of his edition of Todd's Johnson's Walker's Pronouncing Dictionary. This edition of Johnson embodies those strange, opinionated or pedantic definitions (notably those of the words Network, Pensioner, Oats), which have given such amusement ever since the publication of what the great lexicographer called his "Dictionary" of the same. Many more modernized and impartial readings are inserted beside them, so that the inquirer's judgment is never played upon or left under a false impression, while the pronouncing department of the work is in great substance, and perhaps as far correct, and final as the hard subject of pronunciation can be made.

*Editions of Thackeray*—Messrs. Fields, Osgood & Co. have redeemed their pledge of issuing a cheap yet elegant "household" edition of Thackeray's novels in six volumes. The issue is completed with "Philip." The first conception, however, only including his extended novels, the last of the most delicate Thackeray production was lost in the plan; very wisely then, in response to a general and urgent demand, it was been determined to match to this edition all of Thackeray's miscellaneous writings. These will be reprinted from the latest London edition, which is much the fullest yet issued, and which has been published in a complete and uniform edition of Thackeray's works, in a style at once tasteful, and within the reach of all. The cloth, in a neat green pattern, embossed with a little gold on the back and side, is good enough for any library. For sale by Turner Bros.

Appletons send us the first instalment of a series projected by the editors of Chambers's writings, in the lordly person of magnificent Jeames Yellowplush. The inestimable flunkey will be found at Turner Bros.' store.

Finally, Harpers keep up this impressive and novel style of issuing renewed attractions to their former edition of the novelist, consisting of such of his works as have appeared serially in their *Magazine*. We receive, through the same booksellers, "The Newcomes," with "Thackeray Characters" and "Philip," both finely illustrated by F. Walker. Prices 75 and 50 cents.

*Peterson's Counterfeit Detector and National Bank Note List*, for July 15th, 1869, has been laid on our table. It contains a list of all the new counterfeits, altered National Bank Notes, rates of discount in all the principal cities, and other valuable information, useful to every person in business.

*Zell's Popular Encyclopedia and Universal Dictionary*. We receive pages of this favorite work of knowledge, which will be strictly the of which there is an extended definition. The illustrations are engravings on steel, a portrait of the late M. Berryer, (occurring in No. 35 of the *Encyclopedia*), which is a good likeness and one of the best cuts yet issued in the work. The definition of BEARD may be mentioned as particularly full and interesting. Again, that of BAVARIA as being a good guettecr article, and that of BEAUTY as a neat setter of some most questions in esthetics. The biography of the aforenamed BERRYER is clear and effective.

## ART ITEMS.

—The city of Lyons has invited architects of all nations to a grand competition for the plan of a school of the fine arts, with a gallery for exhibitions. If our Philadelphia Academy, which will soon have occasion to put up a building of this sort, will follow the same plan, we shall have a successful piece of architecture. Whatever may be said of the propriety of encouraging native builders, the first condition, in the erection of a public edifice, is that it shall be itself a work of art and an example of the science of building. A badly constructed Louvre is laughed at by every the picture that goes to adorn its walls. Native architects will be better served by the example of a learnedly constructed building, than it would be by the mere job of contracting the contract. In a gallery properly constructed for the exhibition of pictures, the interior is to be especially plain and modest; one fault to be avoided is that of the architecture constantly "Come to stare at me," is the cause of the blazing white capitals in the court of the National Academy at New York, behind which any picture looks blank.

—Mr. Healy's portrait of President Grant's well spoken of by European critics.

—Applications for the 1869 exhibitors in the French Salon this year was 307. This number includes painters, sculptors, and engravers.

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