

WALTER SAVAGE LANDOR.
FROM "A NEW SPIRIT OF THE AGE" BY R. B. HORNE.
(Continued.)
Of the difference between the partialities of the public, and the eventual judgments of the people; between a deeply-founded fame and an ephemeral interest, few more striking examples will perhaps be discovered in future years than in the solitary course of Walter Savage Landor amidst the various "lights of his day." He has been the highest critical faculty—that sympathy with genius and knowledge which can only result from imagination and generous love of truth—and also a fine scholarship in the spirit as well as the letter of classical attainments. But the public, tacitly, has denied his charms, or worse—admitted them with total indifference—letting fall by its benumbed fingers, work after work, not because any one ventured to say, or perhaps even to think, the books were unworthy, but because the hands were cold. A writer of original genius may be popular in his lifetime, as sometimes occurs, by means of a certain, or by the aid of startling and brilliant, or by broad and general effects, and by the excitement of adventitious circumstances—on which ground is to be worked the problem of Lord Byron's extensive popularity with the very same daily and yearly reading public that made mocks and naves at Coleridge, and Wordsworth, and Shelley, and Keats. But as a general rule, the originality of a man, say and do what he may, is necessarily in itself an argument against his rapid popularity. In the case of Mr. Landor, however, other causes than the originality of his faculty have opposed his favor with the public. He has the most select audience perhaps—his fitting, fewest of any distinguished writer of his time; and his literary estimate, as "Grove" says in one of his lectures, "ten accomplished men for readers, and one content;"—and the event does not by any means so far as we could desire, outstrip the modesty, or despair, or disdain, of this aspiration. He writes criticism for critics, and poetry for poets; his dramas, when he criticizes, will suppose neither pit nor gallery, nor critics, nor dramaticalists. He is not a publican among poets—he does not sell his Anacreon cups upon the highway. He delivers them rather with the dignity of a giver, to ticketed persons; analyzing their flavor and fragrance with a learned delicacy, and an appeal to the esthetic, His very modeling of English is uncommon and theoretic. He has a vein of humor which by its own nature is peculiarly subtle and elusive; he therefore refines upon it, by his art, in order to prevent anybody discovering it without a grave, solicitous, and courtly approach, which is unpeppery ridiculous to all the parties concerned, and which no doubt the author receives with a sufficient indifference. As if he were not, in English, a sufficiently unpopular dead language, he has had recourse to writing poetry in Latin; with dissertations on the Latin tongue, to fence it out doubly from the populace. "Odi profanum vulgus et arceo."
Whether Mr. Landor writes Latin or English poetry or prose, he does it all with a certain artistic composure, as if he knew what he was doing, and respected the cunning of his right hand. At times he displays an equal respect for his witlessness. In poetry, his "Gehirn," the "Phoceans" and some other performances take a high classic rank. He can put out extraordinary power both in description and situation; but the vitality, comprehended in the power, does not overflow along the inferior portions of the verse, so as to excite them to the level of the reader's intellect. The poet rather builds up to his own elevation than carries them out and on; and the reader passes from admiration to admiration, by separate states or shocks and not by a continuity of interest through the intervals of emotion. Thus it happens that his best dramatic works—those, the impression of which on the mind is most definite and excellent,—are fragmentary; and that his complete dramas are not often read through twice, even by readers who applaud them, but for the sake of a particular act or scene.
A remark should be made on Mr. Landor's blank verse, in which the poems just named, and several others, are written. It is the very best of the regular syllabic class, the versification of "numbers," as they have been characteristically called by the schools. His blank verse is not only the most regular that ever was written, but it is the most sweet, and far less monotonous than we should expect of a musical system which excluded occasional discords. It has all the effect of the most melodious rhyming heroic verse; indeed, it often gives the impression of elegiac verse in rhyme. As blank verse it is a very bad model, and always the purest style in his dramatic works (except the compact little scenes entitled "Pentaglotia," which are admirable), are written upon an essentially dramatic principle; or, more probably, on no principle at all. Mr. Landor will know "all the laws," and they seem to provoke his will to lawless. In this species of drama-looking composition he displays at times the finest passion, the most pure and perfect style of dramatic dialogue, and an intensity of mental movements, with their invisible, undeclared, yet necessarily tragic results; all of which seem to emanate from a great dramatic genius which ever appeared in the world. But the fourth part is certainly wanting by way of making good this ground to the eyes, and ears, and understanding of the masses. In his "Andrea of Hungary," the action does not commence till the last scene of the third act; and is not continued in the first scene of the fourth! Instead of the expected continuation, after all this patience, the confounded reader has his breath taken away by the sauntering entrance of Boccaccio, accompanied by a young girl, and a man who having nothing whatever to do with the drama, the former singer a little song. This extremely free-and-easy style of treating the boards is so very new and delightful that it excites the idea of continuing the scene by the introduction of the Genius of the Drama, and the Art of Concentration. To whom, Enter the author, with a costumed man, his chest to admiration, and he looks at the back of the man's head, and leaves it sprawling. It is his own doing.
In whatever Mr. Landor writes, his power, when he puts it forth is of the first order. He is classical in the highest sense. His conceptions stand out, clearly cut and fine, in a magnitude and nobility as far as possible removed from the small and sickly vagueness common to this century of letters. If he seems obscure at times, it is from an intimacy or inadequacy of thought, or from an extreme concentration, and not from a lack of intellect. He can be terse, as he can be long. He can be tender, as the strong can be best; and his pathos, when it comes, is profound. His descriptions are full and startling; his thoughts, self-produced and bold; and he has the art of taking a common-place under a new aspect, and of leaving the Roman brick, marble. In marble indeed, he seems to work; for there is an angularity in the workmanship, whether of prose or verse, which the very exquisiteness of the polish renders more conspicuous. You may complain too of hearing the chisel; but after all, you appreciate the work, and you do not. The elaboration produces no sense of heaviness; the severity of the outline does not militate against beauty—if it is cold, it is also noble—if not impulsive, it is suggestive. As a writer of Latin poems, he ranks with our most successful scholars and poets; having less harmony and majesty than Milton had,—when he aspired to that species of "Life in death." Mr. Landor's English prose writings possess most of the characteristics of his poetry; only they are more perfect in their class. His "Percies and Aspinia," and "Pentameron," are books for the world and for all times, whenever the world and time shall come to them; senses about them: complete beauty of expression, against the Indians. We learn that they will be "brilliant days."
If a wife for President, taken on board the steamer Virossa on her last trip from St. Louis to Cincinnati, resulted as follows: St. Louis, 26—Van Buren S. Two-thirds of the passengers were from Illinois and Missouri. [New Albany Gaz.]

pedestals, where they may be seen most distinctly, and strike with the most enduring though often of the most gradual impression. This is the case both in his prose works and his poetry. It is more conspicuously true of some of his smaller poems, which for quiet classic grace and tenderness, and exquisite care in their polish, may best be compared with beautiful carvings and vases of the antique.
Two works should be mentioned—one of which is only known to a few among his admirers, and the other not at all. Few of them were published, and few are now to be found. They were very little read, and they were very little known. The first is entitled, "Poems from the Arabic and Persian." They pretended to be translations, but were written by Landor for the pleasure of misleading certain orientals, and other learned men. In this he succeeded, and for the first time in the known history of such hoaxes, not to the discredit of the credulous, but because the poems are extremely beautiful, and breathe the true oriental spirit throughout. They are ornate in fancy, graceful, and full of unselected tenderness. They were printed in 1800, with many extremely erudite notes; in writing which, the author, no doubt, laughed very much to himself at the critical labor he was calling for, this morning, however, passing on, he was very much excited. The other production is called "A Satire upon Satires, and Admonition to Detractors," printed in 1836. It contains many just indignations, terrible denunciations, and cleaving blows against those who used not many years since to make a rabid crusade upon all genius; but the satire occasionally makes attacks upon some who do not deserve to be so harshly treated by a brother author; and we cannot but rejoice that this satire (in its present state) has not been published.
[To be Continued.]

WHITE AND BLACK SATIRES.—Sam Medary has sent out an extra Satire, containing a certificate of five Loco-Foco Members of Congress, which states that Mr. Rich, in a note appended to a speech delivered by him in Congress in 1829, charged Mr. Clay with using language to the effect (that is, Mr. Rich thought it had such a tendency) that "if we cannot get black slaves, we must have white ones," &c. This reminds us of the Connecticut witness, who was brought up to testify concerning a stolen silver "Mother told me," said the witness, "that she saw a man, that had a top run through the street and a cracked-down shirt all checker, checker, checker; and our girls won't, for mother has shipped them a thousand times for living." Just so with this Loco-Foco testimony. Sam Medary says that five Loco-Foco members of Congress said, that Mr. Rich, that Henry Clay used language to such an effect; and Sam won't let, for Schenck whipped him unmercifully for lying already! [Dem. Whig, Medina, O.]

DIGGING FOR MOSES.—Of the various ways of making money, we think digging for it the most certain, that is, when dug in the right way, and no better oil than the South beach, it means by no means a return of capital upon the investment. It is seed, leaving it to time to fructify and increase, patiently awaiting the coming of "seed time and harvest." In divers parts of the country at different times, excitement has been gotten up, and people, and in some instances, have been induced themselves the almost fortunate discoverers of the secret hoard of some pirate, and wealth in perspective was already there. Vast sums of money have been expended in the vain hope of a speedy and rich return.
On the Key, several tales are told of immense sums of gold buried, as this place, it is supposed, was the rendezvous of a large privateer squadron. Charts have been obtained, and in some instances the locality of the treasure reported to be buried, has been searched for the money. The various tales told to excite the imagination and cupid of the credulous, are truly amusing. When the money is found, we'll speak of it. [Key West paper.]

TRIP OF THE MEDITERRANEAN.—The fine New York packet ship Calhoun is advertised for a trading voyage around the Mediterranean. She will stop at the important ports of Spain, France and Italy, proceed up the Dardanelles to Constantinople, and on her return stop at Jeddah, Alexandria, Sicily, Malta, and a considerable quantity of Africa, and return home, the voyage commencing the latter end of May, and the ship to return in October or November. This will be a short and pleasant trip, the expense being less than passing the summer either at Saratoga, Canada, or the Falls; and if a few ladies could be induced to join in the trip it could be made very agreeable and instructive, and many interesting parts of the world visited in a brief space of time. For further information, apply to S. W. Dewey, 109 Front-st., N. Y.

More River Piracy.—We had hoped that our Port was freed from these pests to our commerce. But yesterday afternoon, as we learn, a boat of the British Ship Douglas, Capt. Brewster, which ship is ready for sea and lying at Tybet, started with Capt. B. and two other Captains, a mate and some seamen, with about eight seamen, handcuffed. That below the city, about opposite Fish Island, a boat with several men, armed, overhauled them, and took away Capt. B.'s breeches. We regret that Capt. B. has not been prepared to make such resistance as would have been his due. If he had been, it is probable that he would have been able to make such resistance as would have been his due. If he had been, it is probable that he would have been able to make such resistance as would have been his due.

ACCIDENT ON THE EASTERN RAILROAD.—The locomotive and tender of the Express train coming from the Charter Oak ran off the track last evening about 7 o'clock, near the junction of the Eastern Railroad with the South River, the engine being out of place. Fortunately some passengers had just been left at the junction, and the train was not under full way, or the train with the passengers would probably have been precipitated into the river. [Boston Mail.]

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HAVANA.—Mr. WEST'S Boating Home has been removed to the building previously occupied as the "Managers Office," and is now open for the reception of the public. The building is situated on the corner of the city, and is a very desirable place for a boating home. The building is situated on the corner of the city, and is a very desirable place for a boating home. The building is situated on the corner of the city, and is a very desirable place for a boating home.

NEW YORK, ALBANY AND TROY RAILROAD.—The new line of the Albany and Troy Railroad, from the city of Albany to Troy, is now open for the reception of the public. The line is a very desirable one, and is a very desirable place for a boating home. The line is a very desirable one, and is a very desirable place for a boating home.

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