

NEW PUBLICATIONS.

THE ATLANTIC MONTHLY. January, 1861. Ticknor & Fields, New York. Price, 25 cents.

Among the interesting articles in this excellent number of the Atlantic, we notice a graphic sketch of society and manners in "Washington City," an instructive paper on "Barbarism and Civilization," by T. W. Higginson, a profound and lucid discussion of the present "European Crisis" by C. C. Hazewell, and an entertaining collection of personal reminiscences of the poet Keats, by Cowden Clarke. Professor Longfellow contributes a spirited revolutionary poem, which we copy below, entitled

PAUL REVERE'S RIDE.

LETTERS, my children, and you shall hear Of the midnight ride of Paul Revere, Hardly a man is now alive Who remembers that famous day and year.

He said to his friend,—"If the British march By land or sea from the town to-night, Hang a lantern aloft in the belfry-arch Of the North-Church tower, as a signal-light,— One if by land, and two if by sea;

And I'll be gone, ere the sun appears, To the westward, to spread the alarm Through the Middlesex village and farm, For the country folk to be up and to arm."

Then he said good-night, and with muffled car Justly rowed to the Charlestown shore, Just as the moon rose over the bay, Where swinging wide over her moorings lay The Somerset, British man-of-war;

A phantom ship, with each mast and spar Across the moon like a barge in port, And her three masts with sooty funnels, Her own and those whom she had burnt.

Meanwhile, his friend through alley and street Wanders and watches, with eager ears, Till in the silence around him he hears The muster of men at the barrack-door, The sound of arms, and the tramp of feet, And the measured tread of the grenadiers Marching down to their boats on the shore.

Then he climbed to the tower of the church, Up the wooden stairs, with stealthy tread, To the belfry-chamber overhead, And startled the sexton from his perch Above the huge, black trunk, which magnified By its own reflection in the gloom,

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cial points here and there. Their offices in that they are free, and that their habits and propensities are those of Freedom. Their crime is the census of 1850. Their increase in numbers, wealth, and power, is a standing aggression. It is not the census of 1850 that we should abolish, but the census of 1850 that we should abolish. It is not the census of 1850 that we should abolish, but the census of 1850 that we should abolish.

The number closes with several brief reviews and literary notices, which, like the usual criticisms of this magazine, possess the rare merit of discrimination, impersonality, and impartiality.

FROM HAY-TIME TO HOPPING.

FROM HAY-TIME TO HOPPING. By the Author of "Our Farm of Four Acres." Time, pp. 287. Redd & Co. Boston.

The anonymous author of "Our Farm of Four Acres" has written another book, which, we think, is by no means destined to obtain an equal success. The former volume being a record of personal experience in the management of a small place in the country, abounding in good practical hints for persons of small means, and with a narrative told in simple but pleasing style, possesses an interest, if not a positive claim, for a large circle of readers. The present one, however, is a mere story of loves and weak jealousies, devoid of stirring incident or complications of plot, commencing and ending in such an orthodox manner that the end may be easily inferred from the beginning. There is, however, a heartiness in the epigrams which the author bestows on country life which commands respect, and some of the rural pictures are so well done that we are not justified in pronouncing the book wholly tame and spiritless. The characters are drawn in a pleasing but not very artistic manner, there being only one, that of the Doctor's busy little wife, which possesses decided individuality, and none which will have any enduring fame. The book, however, gives us a glimpse at the usual state of affairs in small villages in England, and as such will be interesting to many persons. A feast given to his haymakers by Mr. Henry Ellison, one of the principal characters of the story, is thus sketched off:

Seven o'clock was the hour fixed for the gathering; a little before that time, parties of three and four began to assemble on the lawn. How slowly and how happy they looked as Henry shook each by the hand, hardened and bronzed by years of honest labor! The old people were the chiefest, and they were the most welcome. The children, clinging to their mothers' skirts, and the young men, with their hands on their hips, and their eyes on the speaker, were the next in order. The women, with their hands on their hips, and their eyes on the speaker, were the next in order. The women, with their hands on their hips, and their eyes on the speaker, were the next in order.

I am sorry to record the fact, but middle-aged women in the country are almost invariably shrewdly in appearance. They are not only shrewdly in appearance, but they are also shrewdly in appearance. They are not only shrewdly in appearance, but they are also shrewdly in appearance. They are not only shrewdly in appearance, but they are also shrewdly in appearance.

Several of the leading events in the history of Scotland and the biography of her worthies are here reproduced in a series of graceful and charming narratives. The personal acquaintance of the writer with many of the scenes and localities of which she treats gives an animation and freshness to her descriptions that are rarely found in the reproduction of ancient and familiar themes. Although the volume is primarily intended for youthful readers, it will be found by no means devoid of captivating interest to all who love the expression of noble and genial sentiments in transparent diction.

MARTIN'S NATURAL HISTORY. Translated from the German by SARAH A. MYERS. Second Series. 12mo., 400 pp. Ticknor & Fields.

ARTHUR'S HOME MAGAZINE. January, 1861. T. S. Arthur & Co. New York.

BOOKS RECEIVED. Art Studies: "The Old Masters" of Italy. Painting. By James Jackson. 8vo. pp. 504. Derby & Jackson. Optimum of the Lesson of Age. By Benjamin Bell. 12mo. pp. 128. Ticknor & Fields.

LITERARY. A new work by a gentleman distinguished for his connection with humanitarian legislation and progress, Mathew Davenport Hill, Recorder of Birmingham, will be published by Messrs. Cassell & Co., simultaneously in London and New-York. It is entitled "Our Exemplars, Past and Present; a series of Biographic Sketches of Men and Women, who have by an extraordinary use of their opportunities, benefited their fellow creatures," with a preface by Lord Brougham.

could give so vivid an idea of the extraordinary state of society prevailing in this distant island, as does this almost contemporary narrative. It is accompanied with maps and plans, and will form two volumes octavo.

The entire copyright, stereotype plates, wood-cuts, and stock of Mr. Henry Mayhew's unique work, "Lancet and the London Poor," has just been sold at auction, by the executors of Mr. D. Bogue (the original publisher), to Messrs. Sampson, Low, Son & Co., for the sum of £1,000. It forms three volumes, one of which (500 pages) is completely new. It was stated at the sale, that the regular weekly circulation of the work, at the time it was stopped, from some causes that have never been explained, was 18,000 copies, and it has of late been very difficult to procure in any shape.

A second series of "Recollections of a Country Parson," by "A. K. H. B." (the Rev. Mr. Boyd), is in preparation by Messrs. Parker, the first series of which has just been reprinted here by Messrs. Ticknor. The last number of Fraser's Magazine, where these popular papers originally appeared, contains a feeling tribute to Mr. Boyd to the merits of his "dear friend," the late Mr. J. W. Parker, jr., editor and publisher of the Magazine, whom he characterizes as "one of the most honorable-minded and best-hearted of human beings."

The very remarkable story of suffering and endurance which Mr. Murray has just published, "Personal Narratives of Two Years' Imprisonment in Farnham, by Henry Gouger," has a vividness and terrible reality that show how an "owner true tale," plainly told, surpasses the wildest flights of fiction. The incidents related occurred 30 years ago, Mr. Gouger being one of the first Englishmen who visited the Convent of Avr., and was intercepted on a successful course of business there, by the first Burmese war with Great Britain, which led to his two years' imprisonment. Among his companions in misery were Dr. Judson and Phico, the American Missionaries, and the testimony he bears to the high personal character of Dr. Judson (the "Apostle of Burmah"), through every stage of enforced suffering, is as gratifying, as it is unlooked for, to the friends of that devoted man. The "lived death" that these victims of barbarian tyranny endured for two years will be found amply described in this unpretending work, any extracts from which would only serve to weaken the general effect.

An interesting work of great interest, got up in the old style of lively splendor, is just being published by Messrs. Bell & Dally—"The Conquest of England by Wace's Poem, now first translated into English Rhyme by Sir Alexander Malet, Bart." It will form one volume, large quarto, on fine toned paper, and will contain in addition, the Franco-Norman Text of Wace, as edited by M. Pluquet, with the Notes of Edouard Taylor, Le Prevost, and others, and will be illustrated by photographs from the famous Bayeux Tapestry (which represents the expedition of William the Conqueror), executed by Herr Albert of Munich. Sir Alex. Malet is "H. B. M. Minister Plenipotentiary to the German Confederation," and it is possible his studies may have taken this direction from the fact of his representing one of the few families who can show an unintermitted male line of descent from one of the Norman heroes of the battle of Hastings, commemorated by Wace in the Poem he now edits.

In the course of the present month, will be published in London, "Landscape's Prosopographic Manual of English Literature," Part VI, (containing the letters M, N, O), revised and enlarged, by Henry G. Bohn. The same gentleman, who rivals the worthies of old in combining the two functions of author and publisher, announces "A Pictorial Hand-Book of Modern Geography on a popular plan, compiled from the best authorities, English and foreign, and completed to the present time, with numerous Tables and a General Index, by Henry G. Bohn; illustrated with 150 engravings on wood, and 51 accurate maps, engraved on steel." Both works will be received and supplied by Messrs. Scribner & Co., the agents for Mr. Bohn's publications in the United States.

One of the oldest Colonies of the English Crown has never yet been the subject of a distinct work. This reproach to the "Somerset Isles" will be done away with by the appearance of "Bernarda; its History, Geology, Climate, Products, Agriculture, Commerce, and Government, from the earliest period to the present time, with hints to Invalids," by Theodor L. Godet, M. D., immediately to be published by Messrs. Smith, Elder & Co.

Professor Cosmo Innes, who so worthily fills the Chair of History at Edinburgh University, will immediately follow his two late works on "Scottish Sirnames," and "Scotland and the Middle Ages," with another contribution toward the elucidation of the early annals of his country, to be called, "Sketches of Early Scottish History." The subjects treated of are: 1. The Church—its old organization, parochial and monastic; 2. Universities; 3. Family history. Messrs. Edmondstone & Douglas of Edinburgh are the publishers.

Miss Brewster, the authoress of "Work and How To Do It," and several other popular little manuals, which have enjoyed a wide circulation in this country, makes her reappearance in a new character as a writer of fiction, and appropriately under a new name. (Mrs. Margaret Maria Gordon) having recently changed her condition, her forthcoming story is, "Lady Eleanor Mordaunt, or Sunbeam on the Castle." It will probably be republished in this country.

Dr. Brunnow, Astronomical Professor at the University of Michigan, and son-in-law of President Tappan, is author of a work on "Spherical Astronomy," in German, which has just received the honor of a translation at Oxford, by the Rev. Robert Main, who fills the distinguished post of President of the Royal Astronomical Society, and is also observer at the University of Oxford. The portion of the work already published is Part I, and includes chapters on Parallax, Refraction, Aberration, Precession, and Nutation. It is to be hoped that a work of this acknowledged merit will be rendered accessible to American students.

ART ITEMS. The first annual sale of paintings of the Artists' Fund Society, on Saturday night last, was quite as successful, all things considered, as the members of the fund had anticipated. There were 44 pictures sold, the aggregate amount of the sale, including the cost of the frames, being \$2,767, which will leave a nucleus of about \$2,000 for the Society to begin with. The largest sum that any painting brought was \$110, paid by Mr. Burill, for "John's Study of Hemlock and Maple;" the lowest a price of \$15, for a view of Lake George, by S. C. Colman. The prices at which pictures sold afforded no indication of their intrinsic value.

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England has long enjoyed a preeminence in the art of water-color painting, which neither France, Germany, nor America has even attempted to question. Britannia has ruled the water-color box more absolutely than she has ruled the waves. But, we have compelled her to lower her standard on the ocean, and we see indications now and then of coming victories in the ocean of water-color. It is not a lofty ambition, to be sure, but if we set a high value on water-color effects it is better that we should produce some of our own, than to depend on other for them.

On Wednesday and Thursday evenings last, the unfinished paintings, sketches, studies, and crayon drawings of the late Albert Van Beest were sold at auction by Mr. Sabat. At the same time were offered for sale the remaining pictures of the late William E. Burton. Also for the two poor Yoricks! There were 130 lots of the marine painter's effects, and among them were his three palettes, his maul-stick, and some unused colors. His studies comprised some of his most spirited and characteristic sea-sketches, including little bits of surf, stranded skulls, ragged rocks, and stormy capes from all the well-known headlands and stormy coasts of the earth. To a marine painter they would be invaluable.

Baltimore is the only city of the Slave States, except St. Louis, that makes any respectable show in art. There are not only some of the most liberal picture-buyers in Baltimore that any part of the country possesses, but there are several very excellent artists who find it to their interest to work there. We have recently seen some admirable fruit-pieces in oil at the gallery of Mr. Nichols, painted by a Baltimore artist named Way, and last week a new picture-buyer from that opulent city made some extensive purchases here; among the rest of the good things he took from us was George L. Brown's "Newport Beach."

The London Athenaeum publishes some very excellent suggestions in regard to copies of pictures, by which, if they were adopted, a good many scandalous impositions might be prevented. It suggests, among other things, that no artist shall be permitted to copy a picture without putting his own name upon the copy, and that of the owner of the original. To show the extent to which picture-copying is carried in Italy, it mentions an Italian artist who has devoted his time for forty years exclusively to the work of copying Raphael's great pictures, but chiefly the "Soggiola," and "Cardellino."

English artists of reputation sometimes receive magnificent commissions. It is mentioned in a London paper that W. P. Frith, the painter of "The Derby Day," has just been commissioned to paint a picture, for which he is to be paid £10,000 sterling.

David Roberts and Stanfield were once scene painters, and in grateful token of their former connection with the theater they have undertaken to build a house for the English Dramatic College for the benefit of poor actors, and decorate it with their own pencils.

An American in Paris, who recently visited the studio of Couture, says: "I was greatly pleased. His studio is in the chapel of an old and very picturesque church. He has two pictures—not exactly on easels—under way. One of them, 'The Volunteer,' is a very strong republican subject; the other is 'The Reception of the Young Prince Napoleon.' Both are all drawn in, and the figures are painted in a masterly manner. But he will not go on with them for the present, for the reason that the Emperor has put a stop to the first, and the artist will not, out of spite to his Imperial master, finish the other. I was agreeably disappointed with Couture himself. Although coarse at first sight, his face has the expression of a powerful genius. His studies from life are very masterly." The same correspondent says: "Rosa Bonheur has removed her atelier from Paris to Fontainebleau. She has purchased eleven acres, five of which are primitive forest, and has erected thereon a magnificent studio, at a cost of 50,000 francs. The architecture is after the period of Francis I.; the interior is lofty, and the beams supporting the roof, are solid oak, richly carved. Many articles of furniture of carved wood are distributed through the apartment. The mantelpiece is immensely large, being twelve feet high, on which is carved the representation of a chase, the animals being the work of Rosa's brother, the sculptor, Laine. She takes no commissions now, all her pictures going direct to Gambart of London."

MISCHIEVOUS TALK.—Ever since the result of the November election was known, suggestions have been made to the effect that the President-elect may be prevented by a mob, or an insurrectionary force. In view of this possibility, it has been proposed to have Wide-Awake companies proceed to Washington, and hold themselves in readiness to maintain law and order. All such projects are idle and mischievous on both sides. The President's inauguration is a ceremony ministered on any day, or in any place, by any force, and becoming that it should be administered by a high judicial officer, publicly, in the face of an immense multitude, and in connection with appropriate civic and military pomp. It would be a matter for regret if it might seem mortifying to the President elect to be inaugurated without these little circumstances. But any Judge, or Magistrate, or Magistrate, authorized by the laws of the United States to administer oaths, has it in his power to "inaugurate" the President, in any city or town in the Union, and from the moment that the oath is taken, he is high officer immediately, and the close of his predecessor's term. Resting his inauguration on violence, is as hopeful a business as fighting his shadow.

MUSICAL INTELLIGENCE. The failure of the Academy to continue opening during its customary season has led to some discussion in print, and still more in conversation, as to the causes of this untoward event. The chief reason, if not the only one assigned, is this. The owners of the building, holding some \$30,000 of stock, form a numerous body, who, in addition to the rent received, have the right of free admission, secured seats, and the ownership of the most valuable private boxes. These are, as a whole, wealthy men, who, with their families, form a large portion of that class who must pay for opera representations, or the fall. In Europe, those who are equivalent to the same persons here—plus their rank, title, and acknowledged fashion—pay for their private boxes so much a season, each a handsome sum, and on this the manager is enabled to meet his engagements; and it must be remembered, instead of an open box circle, all the boxes abroad, save the amphitheatres, are composed of private boxes, some of which are let out for the evening, however, in certain houses, by the managers. It is contended that if the stockholders here had no privileges, and paid handsomely for seats during the season, the opera would revive, and be placed upon a more permanent basis.

The stockholders, on their part, have published a statement showing the very moderate return they get for their investment, free admission and reserved seats all included. It is very certain that but for these stockholders who put their money in at a venture—and, so far as percentage goes, are greatly the losers—there would be no Academy at all; and complaints are considered coming with a very bad grace from people who never did or never could subscribe a cent toward the institution.

We have no desire to enter into this vexed question and to taking sides. There seems to us, however, as reason why there should not, and every reason why there should, be proper endowments for an Academy of Music, without the chronic difficulties of stockholding. Thousands of people, dead and alive, especially dead, leave millions of dollars to all sorts of institutions, except to those of art. Feejee Islanders come in for a thousand dollars of legacy, where the blues get one cent—indeed we can recall but one legacy, \$20,000—that by the late Mr. Thorndike of Boston—was given for the purpose of establishing a musical collegiate chair at Cambridge. Music, it must be remembered, cannot be owned like Cabinet pictures. A man buys a half dozen or a score of them, to furnish his house, and illustrate himself, and is "a patron of art;" he gets an equivalent, and experience shows if he has taste in selection—and it is hard to go wrong with good names—these pictures sell well if he be forced to part with them—while extra-fine furniture, amenable to the laws of change of fashion, has no chance in perspective, and it is better therefore to invest in art than in rosewood or upholstery. If opera could be appropriated like these pictures, ministers to the domestic taste, pride, and parade of the owners, there would be no difficulty about the matter. The result is the opera has no fixed or permanent place in popular affections: it has no Art Union, no Artists' Republic—it is an alien and a stranger, with a changeable welcome, or none at all.

If the stockholders, who can afford it, will go one step further, and endow an academy, without money and without price—as universities, colleges, hospitals, libraries are endowed, by absolute, and immense gifts, music will then have a fair chance. One single hand so endowed the Astor Library. We hear of no long or short seasons in the genteel precincts of Lafayette place; no privileged subscribers, no army of doubt-bounds. All there is smooth. If the arts be worth cultivating, they are worth paying for luxuriously. In some aspects of diffusive expense, New-York is almost unequalled. There is probably a larger number of expensive private households here, than in Paris; and it may be very much questioned if we do not tread closely on the heels of London in that particular, less a few of the greatest hereditary establishments there. It is not for the want of wealth in the community then that Art institutions do not prosper—there is no Academy of Paintings, or Fine Arts; a Concert Hall, or that the Academy of Music has the duels and fevers, or dies of inanition. It is the want of a little well-directed liberality in that way. It was a great step to get the Academy of Music built at all; it would be but one more advance to secure its certain opening during an appropriate season each year, and to establish its allegiance to its charter.

In the course of this operatic discussion, it has been roundly asserted that Mr. Ullman is no musician, and therefore not fit for the place of director. This is an error. He is a competent amateur and a clever critic. A correspondent sends us the following notice of Mr. Ullman, whose prominent connection with the fine arts gives him the place of a public man, with the honors of publicity. The numerous skirmishes and fights which Mr. Ullman has had with the press may be attributed to his early polytechnic education vs. prose. Bernard Ullman was born in the City of Pest, in Hungary, in the year 1818. At the age of sixteen, he took a degree of Doctor of Philosophy. From Pest he went to Vienna, and entered the Polytechnic Institute, and would have left it a Lieutenant in the army, but being of a feeble constitution, it was decided not to make a soldier of him, a circumstance which has probably deprived the world of another Kosuth or a Haynau. He next embraced the commercial profession, and became clerk in the house of Steiner & Co., and afterward in the great Vienna banking house of Geymuller & Co. From Vienna he went to Paris in 1837, and entered the banking house of Achille Fould, the recently deposed Minister of Finance, and it was through his friendship Ullman was enabled to obtain access to the scenes and nodes of the Grand Opera of Paris. Thus the Jersey was brought out in exactly the same style as at Paris. From Paris Ullman went to London, and became the foreign correspondent of Heath, Furness & Co. About this time his father died. He had been reputed very rich, having invested largely in the railroad connecting Austria and Hungary, but on winding up his affairs it was found that he had left barely enough to support his widow and her three young children. This induced Ullman to turn his attention to our country, the haven of all poor or disconsolate foreigners, and he dashed across the Atlantic with letters to August Belmont, Prime, Ward & King, and other leading bankers; but finding that the salary of a clerk would scarcely support him, and being a perfect linguist, speaking seven languages, and with a thorough musician and splendid pianist, he determined to devote his attention to giving lessons in music and languages. Some of the best families in New-York, including those of Lord, Vanderbilt, and Wolf, availed themselves of his services in this line, and he so taught at Miss Gibson's fashionable school in Union Square, and at the school of the Rev. Dr. Baileys, Pelham Place. During this time he published several works on music and musical literature.

Having been, while in Europe, on intimate terms with most of the great European musicians, he conceived about this time the idea of bringing over Leopold de Meyer, and succeeded subsequently in inducing Henri Herz, whose concert he managed in this country, and whom he accompanied to Mexico. The excitement created by Herz, and the success which attended this enterprise, will be remembered. Herz made \$80,000 in this country. Equally successful were the combined concerts of Hertz and Sivori, which succeeded. In 1841 he brought Sontag to this country, and fought her against Alboni. Sontag made over \$75,000 clear in little more than one year. On the death of Sontag, he went to Europe and engaged La Grange, Nurari, and Moroli, and subsequently brought over Thalberg, D'Angri, and Venetians. In 1837, he became lessee of the Academy of Music. His engagements there include Paganini, Paganini, Gaspari, Laberde, Peinart, Bignardi, Labocetti, Sigilli, Ferri, Suvini, Gaspari, and Karl Fornace, besides three conductors—Carl Eckert, Anschutz, and Musio. He has since paid that Institute \$20,000 in rent, beside bequeathing

There is only one force that can prevent his entrance upon his office. If the two Houses of Congress should resolve themselves into a mob, to prevent the counting and declaration of the electoral votes, there might be difficulty in executing the people's will. But we shall not believe that this is morally possible, until we see it done.

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