

THE PRINCE DE NEMOURS;

SECOND SON OF LOUIS PHILIP, KING OF THE FRENCH.

The father of the Duke of Nemours is, as observed in a former number, indebted for his elevation to the throne of France, entirely to the mutability of fortune, but, to that elevation, the subject of the accompanying engraving does not owe his title, as he was previously in possession of it. This title originated in the name of a castle named Nemus, and which name was subsequently changed to that of Nemours, a small town in France, in the department of Seine-et-Marne. During the reign of Louis XIV. the duchy of Nemours was given by that monarch to his brother Philip of Orleans; and it continued in the possession of that house until the period of the revolution. The present Duke of Nemours is the second son of Louis Philip, King of the French; he was born on the 25th day of October 1814, and is, therefore, now, in his nineteenth year. On the third of February 1831, the deliberations of the Belgic National Congress, which then commanded the attention of Europe, terminated in the election of the young Duke of Nemours to the new throne of Belgium; but the proffer was declined by Louis Philip, as the acceptance of the Belgic crown by the Duke might be attended by a general war in Europe. This decision of the reigning monarch is ascribed to the influence of Lafitte, the prime Minister. We subsequently find this scion of a royal stock transferred to the battle-field, where his coolness and intrepidity excited the admiration of the most experienced of those who formed the protective expedition which lately occupied Belgium. The contest before Antwerp was particularly calculated for a display of chivalrous action, and it has been universally admitted that, upon the youthful feelings of the Duke of Nemours, it had its inciting effect. In introducing his name it is impossible not to refer to those circumstances which have attended the fall of two of the most powerful monarchies that ever existed: and to view with astonishment the various changes effected in that nation of continued change: where the people have, in fact, procured no permanent advantage; nothing but the possession of an unbeneficial novelty, which to-morrow may overthrow; and which, traced to its various causes and connexions, offers a lesson for the study of the philosopher, which embraces principles the most sound, and conclusions the most advantageous.

The recent events in Portugal, and the more recent recognition by England, France and Sweden, of Donna Maria, as sovereign of that country, lead to the probability, and, indeed, to the hope, that the throne of Braganza will not again be polluted by the blood-stained person of Miguel: hence, therefore, the activity with which speculation has been looking around for a consort for the prospective queen. Among the many mentioned are the Duke de Nemours, on whose part, a conversation appears to have taken place between the King of the French and the Duchess of Braganza, relative to the proposal that Donna Maria should marry the Duke, his son. But the heart of the young queen is not her own, she having previously bestowed it on her uncle the Duke of Leuchtenberg; and the proposition was therefore peremptorily refused by the Duchess of Braganza. It may not be uninteresting here to state, from a rather authentic source, the circumstances which attended this transaction: it will, at all events, show what difference there is in the mode of managing these things between Kings and Duchesses, and the plainer sort of people.

"A few days before the arrival of the Duke de Leuchtenberg at Strasbourg, the Duchess of Braganza was one Sunday at the Tuilleries. On a sudden his Majesty Louis Philip led her towards a window, and expressed a desire that the Duke de Nemours should marry Queen Donna Maria; but he had scarcely utter-

ed a few words when the Duchess interrupted him and said: "I ought, Sire, to speak to you with more frankness than an ambassador would in the diplomatic situation in which I am placed; but I love my daughter-in-law, Donna Maria, as if she was my own child. I also love my brother the Duke de Leuchtenberg, and cannot suffer you to repeat a demand which can have no result, seeing the mutual affection that exists between my brother and the Queen of Portugal." His Majesty Louis Philip appeared greatly piqued at these words, and orders were immediately despatched by telegraph to prevent by all possible means the entrance of the young Duke into France."

MILTON.

The genius of Milton, the contemplations, the powers of intellect in invention and combination, are above example and comparison. In proportion to the terror excited by the sublimity of his design, is the delight received by his wonderful execution. His subject, and his conduct of it, exalt him to a supreme rank: to a rank, with which all other poets compare but as a second class. Homer's intercourse with the gods is, when they descend, as Satan entered Paradise, in mists and clouds to the earth. Shakspeare, though the first scholar in the volume of mankind, rises "above the wheeling poles," but in glances, and flashes of sublimity. "Tasso up to the heavens" presumes; but Milton "into the heaven of heavens," and dwells there. He inhabits, as it were, the court of the Deity; and leaves on your mind a stability and a permanent character of divine inhabitation and divine presence, of which no other poet gives you a thought. Others rise to sublimity, when they exceed; Milton's institution, his quality, his element, is sublimity; from his height he descends to meet the greatness of others. The constitution of Milton's genius, his creative powers, the excursions of his imagination to regions untraced by human pen, unexplored by human thought, were gifts of nature, not effects of learning. But the learning, though not the first subject of our admiration, is not to be passed over without a degree of praise to which, perhaps, no other scholar is entitled. To Hebrew, he added the Greek, Latin, Italian, French, and Spanish: and these he possessed, not with study only, but commanded them in ordinary and familiar use. With these, aiding his own natural genius, he assumed a vigour of intellect to which difficulties were temptations that courted all that is arduous; that soared to divine counsels, without unworthiness; and met the majesty of Heaven, without amazement or confusion.

That the praise of Milton is, to have no thought in common with any author, his predecessor, cannot be urged. Though he thought for himself, he had a just deference for the thoughts of others; and though his genius enabled him, without helps, to execute; he disdained not to consult and direct himself by the most approved examples. It was his peculiar study to explore the traces of genius, in whatever authors had gone with eminence before him. He read them all. He took the golden ornaments from the hands of the best artists; he considered their fashion, their workmanship, their weight, their alloy, and storing and arranging them for occasion, he adapted them as he saw fit, to the chalice or pixis, formed from the sublime patterns of his own mind. To form the *Paradise Lost*, what learning have the sacred or the classic books that has not been explored? and what are the beauties, or the excellencies of either, that he has not there assembled and combined? 'Tis a temple constructed to his own immortal fame, of the cedar of Lebanon, the gold of Ophir, and the marble of Paros.—*Cursory Remarks on Ancient English Poets, by P. Neave.*