



PAGANINI.

AMONG the many wonders of this wonderful age, the original of the preceding embellishment is probably the greatest. The English language has been searched thoroughly for its most expressive terms of praise, and these have been repeatedly and in every possible form of style, applied to him; and yet his genius soars far above the reach of their impotent expression. His predecessors were, compared to Paganini, mere evidences of their imperfection, or perhaps rather of the extreme difficulty of becoming *perfect* violists: it was by no means unusual for the most distinguished of them to say that a man may spend his entire existence in the study of that most difficult of instruments, and still be but the best among imperfect performers. Of this Paganini seems well aware: and he accordingly places his avarice on a level with his musical reputation.

The amount of money paid to this man is almost incredible; and yet, scarcely any person ever thinks of the expense; or if he do, it is but to congratulate himself on its application. Paganini did not advance by the usual slow progress into his present popularity. The world knew nothing of his existence; the various capitals of Europe were perfectly contented with the brilliant performances of continental artists; and to these did the royalty and nobility of Vienna, Milan, Berlin, Paris, London, &c. &c. pay the most willing honour. All at once came forth this musical wonder: the world echoed his praises; audiences were entranced, and every thing like instrumental competition vanished before this unparalleled enchanter. It is said that his execution, wonderful as it is, is not so much the result of deep and continued study, as of a discovery made by himself, by which he can render the most *mediocre* performer, a finished one: and that this discovery he will at some future time disclose. When this time shall arrive it is to be hoped that the later Paganini's will be more beneficent than the present one; who on his recent visit to Dublin, refused to play for a charitable institution there, for a less sum (which was tendered to him) than he received for his theatrical engagement. This is characteristic of him; and must considerably lessen the intense interest with which he has ever been regarded. He is represented as a man of not the tenderest heart, as indeed his face indicates; and no less singular in his physical structure than in scientific superiority. He is now performing at the King's Theatre, London, where the frequency of his appearance has not in the least lessened his great attractions. We hope the tide of theatrical emigration will yet bear him over to us.



MRS. NORTON.

OUR generation is remarkable for an increase of female talent, which authoritatively demands our care in its cultivation. Indeed the superior degree of literary ability recently exhibited by the gentler sex, has placed the "lords of creation" in the shade, or at least successfully claimed an equality of *eclat*. Among those who have thus distinguished themselves is the Hon. Mrs. Norton; who but a short time since flashed upon us "like unexpected light." Miss Landon, of course, gave way before her; for Miss Landon had, in our opinion, no right to praise, except as the *avant courier*—the pioneer of female poetical literature. Mrs. Hemans was in the ascendant: but her muse, ever since the publication of her beautiful poem on Greece, became tame and monotonous: there are scarcely two of her poems which possess a distinct thought; they displease with a continued sameness; and rely upon the gallantry of the press for the hydraulic power with which they are *pressed* into popularity. But in Mrs. Norton we have a specimen of what may be expected from the female mind, when duly cultivated. Her poetry is full of delicate passion; produced by the philosophic temperament of her thought; and there is a firmness and an originality in the construction of her versification, and the direction of her mind, which are truly delightful. Nor is Mrs. Norton's mind set in an unworthy casket. The jewel is certainly invaluable, but the casket is a *Golconda* to its proprietor. She is a lovely woman; and most happily combines the rare and enchanting recommendations of talent and beauty. This lady has undertaken to edit the *Lady's Magazine*, which under her *surveillance* must increase in popularity, as she possesses all the means of advancing its interests; for to mental and personal attractions, Mrs. Norton adds that of high and distinguished station; it is also said that she has in contemplation the superintendance of *La Belle Assemblee*! This additional undertaking is altogether unsuitable! it may prove to the world the superior literary tact of Mrs. Norton; but it is too severe—too physically as well as mentally severe an exertion; and, in fact, cannot but be injurious to a reputation which could be sustained by one work, but divided between two, must become weakened, and, probably ultimately destroyed. Parcelling out the mind is very injurious to fame: it must be condensed, or rather concentrated upon one object, and then according to its power, all that power will be apparent, and exemplified in its application: but to cut it up into samples, which can never exhibit the *effect* of the entire, is very injudicious: a decided injury to individual reputation, and no inconsiderable loss to society.