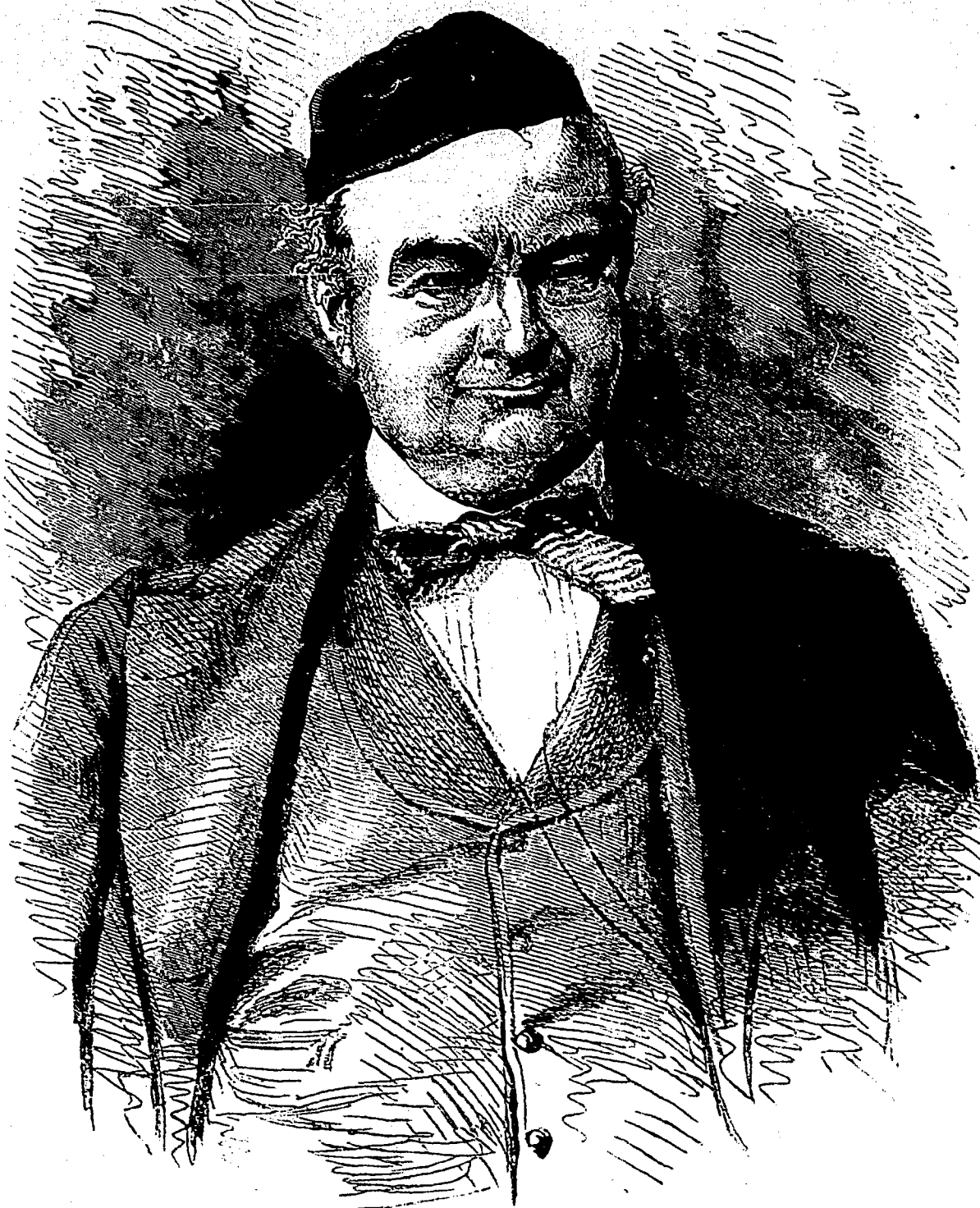


M. SAINTE-BEUVE.

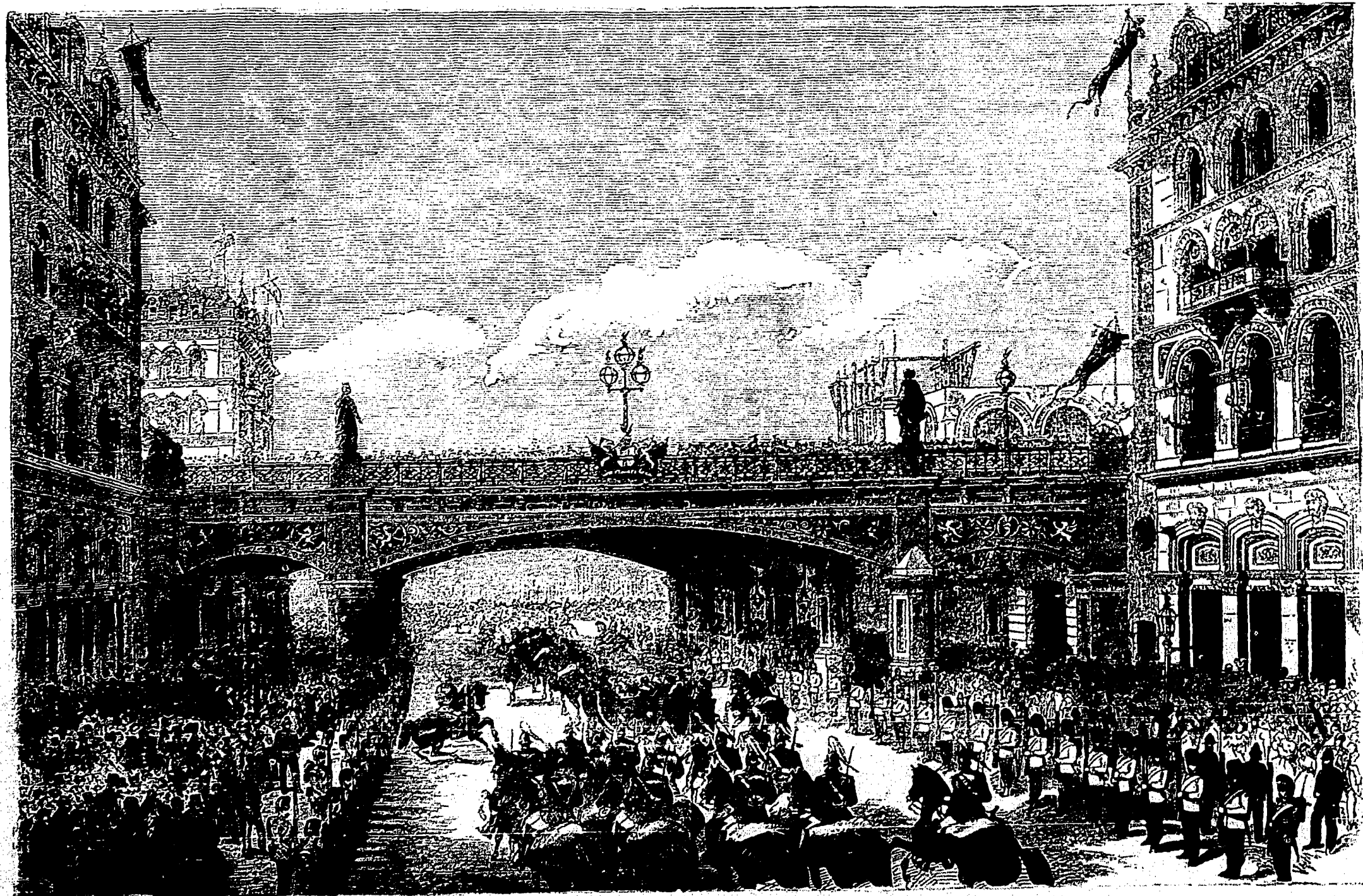
CHARLES AUGUSTIN SAINTE-BEUVE, poet and critic, who died in Paris on the 13th of October last, after a long and severe illness, was born at Boulogne-sur-Mer, Dec. 23, 1804. His father having died two months before Sainte-Beuve's birth, he was left to the care of his mother, a lady of English parentage, who undertook his early education. At the age of fourteen he went to Paris, where he completed a course of study in the Collège Charlemagne. On leaving college he studied medicine and anatomy, and received the appointment of outdoor surgeon to the Hôpital St. Louis. The incompatibility of his profession with his poetical tendencies had already given rise to feelings of repugnance, which he has described in his preface to the "Poesies de Joseph Delorme." When the appearance of the "Odes and Ballads" of Victor Hugo decided his future course, he resigned his situation as surgeon and abandoned himself heart and soul to poetry and literature. He was presented to Victor Hugo, and allied himself with De Musset and others in the *Cénacle*. Soon after appeared his "Historical and Critical Picture of French Poetry and of the French Theatre in the Sixteenth Century" (1828). The "Consolation" appeared shortly after, and met with better success. The *Cénacle* was brushed away by the revolution of 1830; and Sainte-Beuve then joined the staff of the *Globe*, the avowed organ of the Simonian sect; but he soon grew tired of the association, and transferred his services to the *Revue des Deux Mondes*, in the pages of which he resumed the series of literary "Portraits" commenced in the *Revue de Paris*. Not long after he joined the *National*, then under the management of Armand Carrel, and contributed some able papers to that journal. In 1837 he made a visit to Switzerland, and there conceived a "History of Port-Royal," which took him eight years to complete. In 1840 he accepted a librarianship in the Mazarin Library, and in 1845 he was admitted into the French Academy to fill up the vacancy caused by the death of Casimir Delavigne. In 1850 he joined the *Constitutionnel*, and in its columns first appeared that charming badget of literary biography and criticism, entitled "Causeries du Lundi," or Monday Conversations, an improved continuation of his "Portraits," which



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already form a series of volumes. Soon after the *coup-d'état* in December, 1851, he was attached to the *Moniteur*, and named Professor of Latin Poetry at the College of France; but the insubordination of the students exhibited at his first lecture obliged him to discontinue the course. In 1857 he was appointed Professor at the Normal School. The Emperor signalled the occasion of his departure for Algeria at the end of April, 1865, by a graceful tribute of esteem for a distinguished man of letters in the elevation of M. Sainte-Beuve to the dignity of Senator. A list of his writings, historical, critical, and poetical, would occupy considerable space.

A Paris correspondent supplies the subjoined bit of gossip in connection with M. Sainte-Beuve:—"You may have heard of the fate of M. Sainte-Beuve's papers, a considerable portion of which have been handed over to the Emperor's agents, who demanded to see if they did not contain matter likely to militate against the honour and consideration of the Imperial family. The renowned critic and Princess Mathilde were on terms of the closest intimacy for more than twenty years. She never missed hearing a lecture of his at the Ecole Normale, where she had a reserved seat in which she could listen and take notes unseen by the students. Sainte-Beuve was her constant guest, both at her hotel in the Rue de Courcelles and at her villa near St. Germain; and it was through the influence of the Princess that the Empire recruited him among its senators. But, notwithstanding their frequent opportunities of seeing each other, Princess Mathilde, who is a blue-stocking, tempered by the highest artistic faculties and an epicurean philosophy, kept up for years an active correspondence with Sainte-Beuve. Now it appears, from the papers which have passed into the Emperor's hands, that the Empress was the *litté noire* of Prince Jerome's gifted daughter. Mathilde's pen and pencil are equally ready and vigorous. Sainte-Beuve says that her Imperial Highness has the delicate discrimination of a woman, the satire of a Juvenal, and the hand of a Gavarni. The eulogium is hardly exaggerated, so that we may easily fancy how the Empress is handled. One day (I hear) there is a scene in Council; another day a matrimonial squabble about the Pope or an Italian lady; and on a third a grand consultation concerning a fashion which



THE QUEEN'S VISIT TO LONDON.—THE PROCESSION IN FARRINGTON-STREET PASSING UNDER THE HOLBORN VIADUCT.—SEE PAGE 82.