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The Nation.

Overture. His overmastering presence pre-
moved including "a safe and fallible critic." "He judged almost everything from the
countenance of the music, and whatever
is over-bold and unadorned in his version
must be rejected in his performance. None of
these are my feelings, however, not assented to in all his writings,
for Mr. Bucknill, Schubert, Chopin, Wagner,
which Schumann very properly quotes, are
the three greatest composers in the world,
and are the best guide; I have consulted
for Schumann's Schumann and Liszt
(see note on p. 46) for given times,
Wagner and Mendelssohn.

In another place, Mr. Buck writes
p. 258, 259, 262, on the orchestral.
[Image 0x0 to 1341x894]

The Nation. is a weekly newspaper published in the United States. It was founded in 1853 and is known for its high-quality literary content and its role in shaping the political and cultural landscape of the country at the time. The text in the image is a page from an issue of The Nation from August 17, 1853, discussing various topics including music and literature. The page features several articles and reviews, reflecting the intellectual and cultural interests of the time. The page is marked as "This PAGE LEFT BLANK INTENTIONALLY," indicating that the original content was intentionally omitted or not printed.

The page does indeed feature content related to music and its reception at the time. The text mentions the overmastering presence of a critic named Bucknill, highlighting his judgments on music performances. It also references famous composers such as Schumann, Schubert, Chopin, Wagner, and Mendelssohn. The page includes discussions on the orchestral performances of these composers, noting their influence and importance in the musical world of the era.

The text also includes a quote from Schumann, expressing his views on the role of music in society and its ability to convey emotions and ideas. The page further explores the impact of music on the public, discussing how it connects audiences with great performers and composers.

Overall, the page provides a snapshot of the musical climate of the 1850s, reflecting the critical and intellectual discourse surrounding classical music during that period. The Nation's coverage of such topics highlights the magazine's role in shaping the cultural and intellectual landscape of the time, emphasizing the significance of music as an art form and its broader implications on society.
LADY DE ROE AND WATERLOO.

A Sketch of the Life of Georgiana Lady de Roe.

With some Reminiscences of her Father and Friends, including the Duke of Wellington.

By her daughter, Hon. Mrs. Beeton.

London: John Murray, 1853.

This Personal Recollections written for Murray’s Repository in the first months of 1853, when Lady de Roe was in her sixty-fourth year, was well supplemented by the sketch, as Lady de Roe’s daughter calls the account which she has compiled of a very remarkable woman, Georgiana dewar was the third daughter of Col. C. Leveson, and was born at Molehills House in Grosvenor Place, Chelmsford, England, on September 26, 1855. Her mother, Lady Charlotte de Roe, was the eldest daughter of the beautiful and witty Lady Jerrold, wife of the fourth Duke of de Roe. She was Lord Lieutenant of Ireland from 1827 to 1832. In 1832, when Governor-General of Canada, the Duke died of typhoid fever, caused by the bite of a sawfly. Lady de Roe, when a child, was often allowed to play with the Princess Charlotte. The Princess, a jolly and frank girl, talked without restraint to her companion, and would openly say that the two things in the world which she most hated were “Dustbin men” and “Grannymans” (Queen Charlotte).

The life-long friendship between Lady de Roe and the Duke of Wellington was founded when her father was Viscount of Ireland. Sir Arthur Wellesley was Chief Secretary for Ireland, and it was the delight of the young ladies to ride every morning with “Great Sir Arthur,” as they called him, from the Wellington Lodge in the Phoenix Park to the Dublin Gate, for Sir Arthur going on his official work in Dublin Castle. Lady de Roe was the niece of George the Third in Dublin in October, 1800; and in June, 1807, she was joined in process of Queen Victoria. On that occasion she presented to the Queen a beautiful tunic made of ivory, the work of her own hands. The Duke of Richmond, in living at Dublin, ordered from Sir, Richmond Trench, Tilbury, white satin curtains to be put up in the hall and the sitting room with a space in their hands, which they would buy a front from a Thomas Bamborough, in order to propitiate their very strict Presbyterian. The girls grew up, they were presented on account, being married to each other hands, Lady Sarah’s great-grandfather, the beautiful Lady Sarah de Roe, the mother of three ladies, Sir Charles, Sir George, and Sir William Wemyss, had been the early love of George de Roe; and Lady de Roe had no other name. When that lady, in a dream, heard the voice of the beloved, she was so excited that she ran about the house, crying out that she was the first of her name to be a princess, her face lit up with joy, and she became known as an “English princess.”

Lady de Roe was born in 1855 and was married to the late Sir Robert de Roe. She had two daughters, one of whom was married to the late Sir Robert Beeton. The other daughter was married to the late Sir Robert Beeton.

Although we cannot help regretting some omissions, yet, after all, these reminiscences demonstrate that the book is made up of great living recollections, without regret to their friends, and the same is true of some of these facts, but in a letter to his daughter in 1853, when the Duke of Wellington was on his way to Chelmsford, he said to the Duke of Wellington: “I am sorry to hear that you are unwell. I hope you will recover.”