The Tintorretto of the Nineteenth Century.

About eighteen years ago there appeared one day at the editorial office of the *Charivari*, the famous humorous paper of Paris, a youth in a more than humble costume, in order to present a recommendation and to offer at the same time a sketch to be inserted in the aforesaid journal.

How joyfully beamed his deep black eyes when the editor, after reading the letter, accepted the sketch, although he was not able to conceal a slight shrug, and caused twenty-five francs to be paid to him.

"I wonder if this youth has breakfasted to-day," said an acquaintances of the editor who happened to be present, after the youth had left the room.

"There are, unfortunately, plenty of such unknown and unappreciated geniuses," replied Huart, who, although himself a newspaper writer, since he had become a publisher, had assumed the manners with which a great many French publishers think they must treat artists as yet unknown to fame.

Five years afterwards the same young man informed the editor of the *Charivari* that he could no longer furnish any drawings to that paper, unless twelve, instead of ten, Louis d'ors were paid him for each of them. The wonderful skill and productivity of the artist had meanwhile become so generally known that he was the most popular newspaper illustrator of France.

Many of my respected readers, I am sure, have already divined of whom I am speaking. The artist is, of course, no other than Gustave Dore. Already in his earliest youth there were unmistakable manifestations of his wonderful talents, and from his fifth year forward drawing was his favorite occupation. Born at Strasburg as the son of a poor engineer, who was infatuated enough to deplore the wonderful talents of his son, and pronounced the pains he bestowed on drawing and painting a foolish waste of time, Gustave Dore came to Paris in 1846, in his thirteenth year; and already from the following year date his first newspaper illustrations, which were published in a manuscript journal edited by the pupils of Charlemagne College. The poverty of his family compelled him to abandon his project of attending the lectures of the Polytechnic School, and when the revolutionary storms of 1848 added to the distress of his family he found himself penniless on the much-abused *pave de Paris*, which, for all that, has given birth to so many great men.

Dore's lead pencil now became the only source by which he earned a living. But while he used it principally in drawing sketches for the humorous papers in Paris, he also devoted a great deal of attention and labor to the study of his art. Only it must not be believed that he followed the old, beaten track, and chose a certain master to guide his steps. His entirely original and independent nature did not admit of anything of the kind. His studies, on the contrary, consisted exclusively of independent observations; and, hence, his manner of representing nature and men belongs to him alone.

It is a difficult task to describe Dore's talent. At an age when many others just enter upon their artistic career, he has arrived at a degree of perfection, for which many a great master might envy him. His landscapes are bold, fantastic, and yet not unreal; his sombre forests have mysterious depths, his gorges in the rocks excite terror, his moon-lit deserts with their dense thickets of thorns and creepers, fill us with awe, and his representations of grand natural scenes with profound admiration. In his paintings and drawings, containing human figures, he exhibits, on one hand, so much grotesque and often biting humor, that we never look at them without discovering fresh ludicrous features in them; and, on the other hand, so much sweetness and loveliness that nothing could surpass them in this respect; and, finally, so chaste and dignified a style that we are almost at a loss to understand how the pencil can have been wielded by the same hand which furnished so many laughable illustrations to "*Journal pour rire*."

Thus we do not know what we are to admire more warmly in this wonderful wizard; the originality and perfection of his creations, or his unparalleled productiveness.

The first great work which Dore published were his illustrations to the writings of Rabelais, the first step leading to the pinnacle of the fame which he now enjoys; they were published in 1853, and the number of productions which the great artist has issued since then, drawings, sketches, wood-cuts, and oil-paintings, is almost incredible. He himself does not know the total number of his works. In 1864 an enthusiastic English connoisseur advertised in the Paris papers that he wished to obtain a complete catalogue of all of Gustave Dore's works. This wish was of course immediately brought to the artist's notice; but he at that time declared with a shrug that he was unable to fulfil it, for he himself knew only that he had made from fifteen to twenty thousand drawings, but he was utterly unable to furnish further details. Truly, a productiveness which renders all myths concerning Rubens more than probable.

For all that, Dore, although he has amassed greater wealth than the greatest German painters ever were able to do, has remained the most modest and unassuming man in the world. Here is a striking example of this trait of his:—

A few years ago there suddenly arose in Paris the rumor that Dore, despite the fabulous number of works which he had finished, had in his desk still another large work, consisting of several hundred sheets. Nobody thought that this could be true; for, although it was generally known that the young artist was almost incessantly at work in his studio, it seemed utterly impossible that, what with innumerable sketches, drawings, paintings, etc., which he had already given to the public, his pencil should have been able to create such an extensive production. He himself strenuously denied the existence of such a work. And yet the voices, which, even in his presence, insisted on it, could not be silenced, and some one must have committed an indiscretion, for one morning Mame, the great Tours publisher, rushed into his studio, exclaiming:—

"You have illustrated the Bible—the illustrations are mine—ask for them whatever you please!"

The scene now ensuing seems to have been taken from a comedy—denials on one side, and assertions to the contrary on the other. Finally Dore owns up everything and even condescends to show the illustrations to the publisher—however, only on the condition that M. Mame should no longer talk about publishing them.

"You see," he said, "an illustrated Bible, and, moreover, one illustrated by me would be regarded by the public as a downright profanation. Everybody knows that I am a child of the world in the full sense of the word. People would, perhaps, forgive me for drawing a saint's picture, but the whole Bible! Prejudice would frustrate the success of the undertaking at the issue of the very first number."

"But tell me, for God's sake, when did you do all this? There are upwards of two hundred sheets here!" exclaimed Mame.

"In my leisure hours, between 12 and 3 in the night-time. Nobody will believe that I seek and find my whole creative genius as an artist in the Bible. With what shouts of laughter Paris would greet the news that Gustave Dore longs with all his heart for the moment when he will not paint anything but religious pictures. The limner of caricatures in the *Charivari* paints Madonnas. You say that it is impossible. I have drawn these engravings for myself, and not for the public; I have been at work upon them for ten years, night after night, and whenever I had a spare hour, I made the necessary studies at the Louvre. Look at the drawings; they are better than anything I have done yet; but you yourself must see that it would be rank folly to publish them as a whole."

But M. Mame no longer listened to what Dore was saying; for upwards of an hour he was absorbed in examining this gigantic work, and when he arose he stepped up to the artist and said to him the following words:—

"Do not screw me up, my dear Dore—I am entirely in your power. I must have this work; it would be disgraceful for me not to publish it; ask whatever you please; I shall ruin myself if you insist on it; but these drawings engraved on wood are not worth more than 400,000 francs."

Dore resisted this tempting offer for months; but he accepted it finally, stipulating, however, that the engravings should not be made under his supervision. As he had predicted, both the public and the critics indulged in sneering remarks as soon as the work was announced; but as soon as it appeared they lauded it to the skies, and pronounced it a great event in the history of art. The first edition of three thousand copies was sold before a single copy had appeared in the hands of the retail dealers, and yet each copy costs in France two hundred francs.

The Adventures of Some Michigan Boys With General Grant.

A correspondent of the Rochester (N. Y.) *Express* says:—

During the spring of 1866 I was on detail at General Ord's headquarters, and frequently carried despatches to General Grant. He knew me as one of General Ord's orderlies. When the latter was transferred from the North to the south side of the James river, and operated with General Sheridan in the rout and capture of Lee's army, I was often compelled to ride through the greater part of our own troops before I could find Grant and deliver my despatches.

One morning in April I received some captured letters and orders and some copies of reports of scouts and Rebel deserters, and was directed to find General Grant and deliver them to him. After riding several hours I found him between our lines during one of the front and rear attacks which the enemy made upon our left near Dinwiddie Court House. This rear attack produced not a little confusion in our troops. Here and there was hurrying to and fro, riding in hot haste, giving and changing orders, taking new positions, or changing front. As yet the firing was desultory; a few had been killed and several wounded. General Grant, accompanied with one staff officer and an orderly or two, was assisting the division and brigade commanders in the suitable disposition of their forces, he having come upon that part of our line soon after these simultaneous attacks were made.

While engaged with these arrangements, three soldiers passed near the General, carrying a dead man, wrapped in a blanket, from the skirmish line. Grant rode up to them, and ordering them to stop, said:—"Who have you here?"

One of them replied:—"We have the body of our Captain. We are taking it to the rear. He was just now killed on the skirmish line." They were young men, rather tall and fine-looking, and appeared from eighteen to twenty-four years of age.

"You remember, my brave boys," says the General, "that the first duty of a soldier, in the hour of battle, is to secure the victory; that acquired, there will be sufficient time to care for the wounded, collect the captured property, and bury the dead."

"We know that, General," said the oldest, glancing at the stars of the Lieutenant-General; "but he was our father, too. When we set out for the war we all promised our mother and sister that whoever should die, the survivors would send home to be buried on the banks of the Kalamazoo."

"It can make but little difference to your brave father where his body lies," said Grant, "while the more than Spartan patriotism and self-denial of your mother and sister will not permit you to leave the post of duty in an hour like this." They nodded assent, but were too deeply affected to reply. They laid the body of their father at the roots of a pine tree which stood near by, and, half running, half walking, returned to their regiment. Tears glistened in the eyes of the commanding General as he remarked their earnest, though sorrowful resignation, and he often turned to catch a glimpse of them as they sunk in the little valleys and rose on the hills hurrying back.

Within less than two hours the battle for the day was won. The three brothers came out unhurt. The body of their father was embalmed at City Point, and sent to Parma, Michigan.

A little more than a month afterwards, when that part of the army passed through Richmond, the two younger brothers were the junior officers in their father's company, and the elder was the adjutant of their regiment.

New Jersey Fossils.

At the Scientific Convention in Chicago, a paper has been read by Professor O. C. Marsh, of New Jersey, on some new vertebrate remains from the tertiary of New Jersey.

The specimens described were from the upper green sand bed of New Jersey, which, until recently, had been supposed to be of cretaceous age, like the two lower beds. These fossils form part of a large collection recently presented to Yale College. One of the most interesting was a premolar of a new species of eletherium, a genus first described by Powel in 1847, from the eocine of the Paris basin, and the same as the entelodon of Aymard and Archaeotherium, both of which must be regarded as synonyms. Eletherium belonged to the same family, but had nearer affinities with the choeropotamus of Cuvier, a peccary-like animal from the Paris basin and the hyracotherum of Owen, a small animal from the eocine of England, than with any living forms. Some points in the structure resemble the carnivora, but its dentition and plain features show that it must be placed in the suilline family. The tooth was the fourth premolar of the left lower jaw, and indicated an animal probably larger than the Asiatic rhinoceros.

The eletherium from France was smaller than the wild boar of Europe, and the remains described by Professor Leidy, from Nebraska, indicated an animal considerably larger. More recently an incisor or tooth had been found in California, and very lately other remains had been discovered in Texas, showing a remarkably wide distribution in America of an animal rare in Europe.

As this species from New Jersey was evidently new, the speaker proposed for it the new name of Eletherium Leidyanus, in honor of Dr. Joseph Leidy, of Philadelphia, who had done so much to make known the fossil mammalia of the United States.

Another specimen in the collection was an astragalus, or ankle bone of a large tapiroid animal apparently distinct from any yet discovered in this country, and was of great interest, as America is the land of tapirs—three living species being known here, and only one in the Old World. This specimen added another to the fossil forms already discovered here; several species of which have been dissected. This specimen, as well as the remains of the eletherium already noticed, belong to the pachyderms, once so abundant in America.

In the same collection were some very interesting cetacean remains as well as other vertebrates, which the speaker hoped soon to describe, and which would undoubtedly throw much light on the age of the marl deposits in which they occur.

Professor Newberry, of New York, made some remarks upon the New Jersey bed as being very rich in fossils. He sketched a fossil tusk or tooth in his possession, which had been supposed to belong to the hippopotamus.

Professor Copes remarked upon the discovery of a miocene bed in northern New Jersey. Remains of serpents have been found in the eocene beds. Fresh water deposits, from the Raritan to the Rappahannock, were noticed.

Indian Relics in Massachusetts.

The Springfield *Republican* says:—

"In grading the ridge just east of the Holyoke depot for building lots, the workmen of Bowers & Washer opened an Indian burying ground on Friday, and since that time skeletons and relics have been found more or less every day, and the mine shows yet no signs of exhaustion. In all about twenty skeletons have been unearthed, but none of them are entirely complete, and many crumble to pieces on exposure to the air. Some of the bones are those of infants and some of large and full-grown men. The bodies had been buried in a sitting posture with the knees drawn up against the breast and encased in a paste of peculiar red clay or ochre, so that frequently the place where a body had been deposited was clearly defined, although it had entirely disappeared, bones and all. One skeleton, however, was found stretched at full length, and from the great size of the frame and the unusual position, it evidently had belonged to some chief, famous warrior or medicine man. The soil in which these remains are found is composed entirely of fine sand, deposited there at some remote age by the Connecticut, which flows close by. As it is free from alkalies, the corpses buried in it would remain without decomposition for a long time, and the bones be preserved intact during a very extended period. This, and the fact that it is known that no Indian settlement has existed at Holyoke for some two hundred years, gives to the bones and relics a very respectable antiquity.

"Buried with these skeletons were found a great many Indian utensils, ornaments, and weapons. The most noticeable of these were the arrow-heads, copper spear points, copper beads made in the form of triangular prisms, a large dish hollowed out of soapstone, with handles at the sides and much blackened on the bottom by use in the fire, pipes of the same stone, skilfully and curiously wrought, tomahawks of flint, vermillion war paint and generous strings of wampum. The habit of the aborigines is to bury with their dead all their personal effects, in order that they may have them in the spirit land, and thus it happens that these various articles are found with their bones. The pipes dug up had been buried full of tobacco ready to be puffed by their owners' ghostly lips in the celestial hunting ground. As copper is not found in any considerable quantity in this section of the country, it is plain that these Indians must have bartered for their beads and spear heads with the tribes of Canada or the far West, where that metal was plenty, and where, also, the science was known of tempering to the hardness of steel.

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The Lady of the Lake is a fine sea-boat, has handsome state-room accommodations, and is fitted up with everything necessary for the safety and comfort of passengers, G. H. HUDDELL.
CALVIN TAGGART.
Office—No. 38 N. DELAWARE Avenue. [6 30tf

PHILADELPHIA AND TRENTON Steamboat Line.—The steamboat LEWIS FORRER leaves ARCH Street Wharf, for Trenton, stopping at Tacony, Torresdale, Beverly, Burlington, Bristol, Florence, Robbins' Wharf, and White Hill.

Leaves Arch Street Wharf	Leaves South Trenton.
Saturday, Aug. 15, 9 A. M	Saturday, Aug. 15, 1 P. M
Sunday, August 16, to Burlington, Bristol, and intermediate landings, leaves Arch street wharf at 8 A. M. and 2 P. M.; leaves Bristol at 10½ A. M. and 4½ P. M.	
Monday, Aug. 17, 11 A. M	Monday, Aug 17, 3 P. M
Tuesday, " 18, 11 A. M	Tuesday, " 18, 3 P. M
Wed'day, " 19, 12 M	Wed'day, " 19, 4 P. M
Thursday, " 20, 1 P. M	Thursday, " 20, 5 P. M
Friday, " 21, 1½ P. M	Friday, " 21, 5½ P. M

Fare to Trenton, 40 cents each way; intermediate places, 25 cents. 4 11

FOR CHESTER, HOOK, AND WILMINGTON—At 8 30 and 9·30 A. M. and 3 30 P. M.
The steamer S. M. FELTON and ARIEL leave CHESNUT Street Wharf (Sundays excepted) at 8 30 and 9·30 A. M., and 3·30 P. M., returning leave Wilmington at 6·50 A. M., 12·50, and 3·50 P. M. Stopping at Chester and Hook each way.
Fare, 10 cents between all points.
Excursion tickets, 15 cents, good to return by either boat. 6 3 tf

OPPOSITION TO THE COMBINED RAILROAD AND RIVER BONOPOLY.
Steamer JOHN SYLVESTER will make daily excursions to Wilmington (Sundays excepted), touching at Chester and Marcus Hook, leaving ARCH Street wharf at 10 A. M. and 4 P. M., returning, leave Wilmington at 7 A. M. and 1 P. M.
Light freights taken.
L. W. BURNS,
4 28 tf Captain.

DAILY EXCURSIONS.—THE splendid steamboat JOHN A. WARNER, leaves CHESNUT Street Wharf, Philada., at 2 o'clock and 6 o'clock P. M., for Burlington and Bristol, touching at Riverton, Torresdale, Andalusia, and Beverly. Returning, leaves Bristol at 7 o'clock A. M. and 4 P. M.
Fare, 25 cents each way; Excursion 40 cts. 4 11 tf

WIRE GUARDS,
FOR STORE FRONTS, ASYLUMS, FACTORIES, ETC.
Patent Wire Railing, Iron Bedsteads, Ornaments Wire Work, Paper Makers' Wires, and every variety of Wire Work, manufactured by
S. WALKER & SONS,
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CONCENTRATED INDIGO,
For the Laundry.—Free from Oxalic Acid.—See Chemist's Certificate
A Patent Pocket Pincushion or Emery Bag in each Twenty Cent Box. [7 27 mwfsm
For sale by all respectable Grocers and Druggists.

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FOR BOSTON—VIA NEWPORT AND FALL RIVER.
The BOSTON and NEWPORT LINE, by the splendid and superior steamers NEWPORT, METROPOLIS, OLD COLONY, and EMPIRE STATE, of great strength and speed, constructed expressly for the navigation of Long Island Sound, running in connection with the OLD COLONY AND NEWPORT RAILROAD.
Leave PIER 28, NORTH RIVER, foot of MURRAY Street.
The steamer NEWPORT, Captain Brown, leaves Monday, Wednesday, and Friday, at 4 P. M., landing at Newport.
The steamer OLD COLONY, Captain Simmons, leaves Tuesday, Thursday, and Saturday, at 4 P. M., landing at Newport.
These steamers are fitted up with commodious state-rooms, water-tight compartments, and every arrangement for the security and comfort of passengers, who are afforded by this route a night's rest on board, and on arrival at NEWPORT proceed per railroad again, reaching Boston early on the following morning.
A baggage master is attached to each steamer, who receives and tickets the baggage, and accompanies the same to its destination.
A steamer runs in connection with this line between NEWPORT and PROVIDENCE daily, Sundays excepted.
Freight to Boston is taken at the same rates as by any other regular line, and forwarded with the greatest expedition by an express train, which leaves NEWPORT every morning (Sundays excepted), at 7 o'clock, for Boston and New Bedford, arriving at the destination about 11 A. M.
For freight or passage, apply on board, or at the office, on PIER 28, NORTH RIVER. For state-rooms and berths apply on board, or if it is desirable to secure them in advance, apply to
E. LITTLEFIELD, Agent,
22 No. 72 BROADWAY, New York.

SAFETY, SPEED, AND COMFORT.
FURTHER REDUCTION IN PASSAGE RATES.
Favorite passenger steamers of the ANCHOR LINE sail every SATURDAY with passengers for
LIVERPOOL, GLASGOW, AND DERRY,
From Pier No. 20 North River.
Rates of passage payable in currency.
To Liverpool, Glasgow, and Derry, cabins $80 and $75, according to location.
Excursion tickets, good for twelve months, $160.
Intermediate, $35; Steerage $25.
Prepaid certificates from these ports, $35.
Passengers booked to and from Hamburg, Rotterdam, Antwerp, Havre, etc., at very low rates.
For further information apply at the Company's Office, No. 6 BOWLING GREEN, New York.
HENDERSON BROTHERS.
To avoid imposition, passengers will please come direct to the office, as this Company does not employ runners. 2 26]

LONDON AND NEW YORK STEAMSHIP LINE.
Passage to London direct, $110, $75, and $30 currency.
Excursion tickets at reduced rates available for 6 months.
ATALANTA,
BELGIONA,
CELIA,
WM. PENN.
Freight will be taken and through bills of lading given to Havre, Antwerp, Rotterdam, Amsterdam and Dunkirk.
For passage apply to ROBERT N CLARK, No. 26 BROADWAY, New York.
For freight apply at No. 54 SOUTH street, N. Y.
2 26] HOWLAND & ASPINWALL, Agents.

CUNARD LINE OF EXTRA STEAMERS, BETWEEN NEW YORK AND LIVERPOOL, CALLING AT QUEENSTOWN,
FROM NEW YORK EVERY WEDNESDAY.
TRIPOLI, ALEPPO,
RATES OF PASSAGE:
Cabin.....$80 Gold.
Steerage.....$25 Currency.
Steerage tickets from Liverpool or Queenstown at lowest rates.
For Freight and Cabin Passage, apply at No. 4 Bowling Green.
For Steerage Passage, apply at No. 69 Broadway.
2 26 E. CUNARD.

ONLY DIRECT LINE TO FRANCE.
THE GENERAL TRANSATLANTIC COMPANY'S MAIL STEAMSHIPS BETWEEN NEW-YORK AND HAVRE, CALLING AT BREST.
The splendid new vessels on this favorite route for the Continent will sail from Pier No. 50 NORTH River:—
NAPOLEON.....Lemarie
PEREIRE.....Duchesne
VILLE DE PARIS.....Surmont
ST. LAURENT.....Bocande
PRICE OF PASSAGE IN GOLD (including wine),
TO BREST OR HAVRE,
First Cabin, $160 or $140; Second Cabin, $85.
TO PARIS,
including Railway Tickets, furnished on board,
First Cabin, $165 or $145; Second Cabin, $88.
These steamers do not carry steerage passengers.
Medical attendance free of charge.
American travelers going to or returning from the Continent of Europe, by taking the steamers of this line, avoid unnecessary risks from transit by English railways and crossing the channel, besides saving time, trouble, and expense.
GEO. MACKENZIE, Agent,
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The following FIRST-CLASS IRON STEAMSHIPS, built expressly for the New York trade, are intended to sail regularly between NEW YORK and LIVERPOOL, calling at QUEENSTOWN, viz.:—
MANHATTAN, MINNESOTA,
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with other first-class steamers building.
From Pier No. 37 East River.
Cabin (the accommodations being equal to any Atlantic steamer), $80, gold; return tickets, $160, gold; in steerage, $35, currency.
Tickets to bring out passengers from Europe can be obtained on reasonable terms. For freight or passage apply to
WILLIAMS & GUION, No. 71 WALL Street.
For steerage passage to [2 26]
WILLIAMS & GUION, No. 29 BROADWAY.

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