THE DAILY EVENING TELEGRAPH-PHILADELPHIA, WEDNESDAY, APRIL 28, 1869.

The London Saturday Review gives the fol-lowing notice of the second volume of Sir

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more than twenty years ago, for the cause of his art, is completed. It is possible that the title of the book may give an incorrect idea of its object to a hasty reader—leading him to expect a work of the biographical order, like that which in old days we owe to Vasari, and in our own time to Cavalcaselle. But what Sir Charles Eastlake has bere modestly named "materials" are, in truth, the history of oil-painting as an art, from the earliest period to the days of Reynolds and Gainsborough. He is not ostensibly engaged with the biography of artists, nor with the uaprescribed their subjects, nor with their individual powers of treating them. His aim is throughout to trace the gradual steps by which oil-colors superseded colors of more perishable or less effective na-ture, and were then elaborated into the magnificent art of which the lords paramount were Van Eyck and Bellini, Titian and Veronese, Correggio and Rubens, Rembrandt and Velasquez. We might easily lengthen this and Velasquez. imperial list, but what a purple splendor there is about it as it stands! Like an enumeration of famous landscapes, what visions of glow and glory does it call up! But we have given it, not with any wish to dwell upon these alluring toples, but simply to convey to our readers a true impression of the importance and interest of the subject dealt with in these volumes. For, by virtue of the unity which always exists, not only between the nature and character of the artist and his work, but also between the executive and the mental elements of it, the leading pictorial qualities of the great oil-painters are involved in the history which professes, as its dominant idea, to record their technical processes. This is especially true of the volume before us, which turns much less than did the first volume in the rudimentary efforts and old traditionary methods of the early oilpainters. As the color system of each leading artist in his turn is described, of we have with it a description of his style and place in the world of art-the force and purity of the Van Eycks, and of Bellini and his contemporaries; the glowing tenderness of Perugino; the intensity and more than microscopi refinement of Leonardo da Vinel; the caim range and equable senatorial splendor of Titian; the mysterious imagination of Rembrandt; the correggiescity of Correggio. Thus what at first sight scems a rather limited subject turns out, when duly handled, to be one of the highest interest to all who have any real care for art. And it does not appear an exaggerated statement if we say that Sir Charles has here given us a legacy hardly inferior in value to that which England owes to his untiring exertions in the National Collection.

There is something, it seems to us, eminently characteristic of Euglishmen (and eminently characteristic, it may be added, of the distinguished author), in the scheme of the book, as here set forth. We often hear now, with an iteration which would be tedious were it not so graceful, so lively, and so discursive, of the Englishman's practical helplessness and theo-retical incapacity when compared with the style in which people manage things in France or Germany. And certainly the scheme of this book does appear small in comparison with the vast pretensions of such a writer as M. Taine, in his recent essays on the Italian and Flemish schools. The one starts from oils and resins; the other from the conformation of the country, the races who have inhabited it from primeval times, and the whole course of its subsequent history. Sin Charles aims at showing the little steps by which the employment of certain "vehicles" led the artists on to form their style; M. Taine professes to account for the genins and works of Hemling or Rubens by laws which compelled their appearance, and governed their hands by an irresistible fatality. And M. Taine's book leaves one with the impression of a elever writer who has never once had a glimpse of his subject, and in whose essay it is the least portion which bears reference either to what the painters aimed at or to the merit of their work -art, in his history, being truly minima pars sui; whilst in the other, beside the exhaustive treatment of the technicalities which the author lertakes to investigate, all that he has ineluded, in his progress, upon the style and value of the artists has that peculiar authority which belongs to the careful judgments of a painter upon his own profession. The same contrast holds good in respect to the style of the two writers-Taine sparkling, cold, too clever for confidence, untouched by the soul of his subject, and hence never touching the reader's; Eastlake temperate, chaste, keeping always within the phrase rather than exceeding measure, yet rising with the occasion to a certain sedate and impressive eloquence when he describes those works of which no one but the artist himself can adequately feel the amazing and unapproachable excellences. The volume opens with a name which, even after the lapse of six centuries, no one who has loved and felt with the greatest of the Italian poets can write without a certain emotion. The chapel in S. Maria Nuova at Florence, founded by Folco Portinari, father to Dante's "Beatrice," was the place which the taste of a descendant and namesake of Folco, some hundred and fifty years afterwards, converted into what one may call the first collection of oil-paintings seen in Italy. Sir Charles traces this innovation to the commercial connections which the Portinari family had with Northwestern Europe. Besides importing Flemish pictures, they appear to have shown attention to Antonello of Messina, the painter who still preserves the traditional credit of introducing the new process into the South. Italy, probably for nearly two thousand years (if the Etrascan tomb-pictures date so far back), had been satisfied with methods in painting which generally employed water as the diluent of the colors. And the climate of the sub-Apen-nine districts was, in truth, just sufficiently free from dampness and liberal in light to render "fresco" and "tempera," in their many varieties, possible. Yet, even there, no one who now visits the country can fail to observe that an exceptionally favorable building and rarely found conditions of careful guardianship are essential to prolong the life of a fresco for any period which a serious artist might rationally desire. As we read that England is within, but only just within, the "wheat-growing circle," so we may say of Italy and her famous frescoes. One must descend to Sicily, or Greece, or Egypt to find a climate genuinely propitions to that delicate but delightful art. Only here and there a Glotto's chapel at Padua, a Monasterio Maggiore for Luini, perhaps a Vatican ceiling for Michael Angelo-makes one feel, by the contrast of its accidental preservation, how precarious was that method to which so much of genius and so much of history was entrusted. Hence (irrespectively of the peculiar technical merits possessed by oil color in depth and fusion of tint, truth united with force of tone, and facility in correction and finish), there is no cause for wonder that the Italians, although a race singularly conservative by instinct, rapidi adopted the novel and more durable method Soon, says Vasari, "people crowded with enthu-siasm to see this new and more real perfection, deeming that nothing could ever surpass it." And surpassed it certainly has not been; though the enthusiasm might have been abated had the ills that oil painting, in its turn, is heir to—the cracked surface, the fugitive tint, the rich brown rustiness, dear to the connoisseur, the ravages of the sun and the cleaner-been foreseen by the eyes which looked on Francia and Peragino the eyes which looked on Francha and Feragino in the glory of their first freshness. After noticing the beginnings of the art in Italy, Sir Charles recapitulates the practice of the Flemings, and then proceeds to notice its gradual development at the hands of Lorenzo d Credi, Leonardo da Vinci, Perugino, Francia, Raffaelle, the Frate, Andrea del Sarto, and other Florentines. He then treats on Correggio in a Haffaelle, the Frate, Andrea del Sarto, and other Florentines. He then treats on Correggio in a very full and interesting chapter, concluding the treatise with a general sketch of those famous "Venetian methods" which have been the de-light and wonder of all subsequent oil painters, and the ignis fatuus to many. We may conject

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MATERIALS FOR A HISTORY OF OIL PAINTING. The London Satureay Review gives the fol-towing notice of the second volume of Sir Charles Eastlake's work: By this volume the labor of love which the late more than twenty years ago, for the cause of his art, is completed. It is possible that the tille of the book may give an incorrect idea of its object volume. They contain the fruits of a singularly precise and varied experience, and would, we should think, if illustrated by practical experi-ments, form an admirable basis for a course of lectures to the students of the Academy. Such lessons of practice are particularly desirable in England, whose artists are in no danger of suf-fering by an excess of that formal routine teaching which has elsewhere brought schools of art

to a dead level of academic monotony. With one extract, which we choose because it involves few technical details, we close our

notice of the most important essay on art which the English press has given us for many years :-

"In the application of fresco-painting to architec-ture, the practice of Correggio differed widely from that of preceding masters; his innovations in this department may be exemplified by comparing his cupolas with the ceiling of the Sistine chapel, by Michael Angelo. That great painter, though a master of foreshortening, has not, in the instance referred to, supposed his figures to be above the eye, but oppo-sife to it, so that they are still intelligible when seen in any other situation as for example, to an energy use site to it, so that they are still intelligible when seen in any other situation, as, for example, in an engraving: Correggio, on the other hand, in his cupolas, always almed at producing the perspective appearance of figures above the eye; and the violent foreshortening which is the consequence renders his figures unsatis-factory except in their original situation, and when seen from below, where their effect must at first have been marvellous. But, after all, if the object of art be to meet the impressions of nature by cor-responding representation, it is evident that fore-shortening on ceilings or cupolas as it pecesarily shortening on ceilings of cupolas, as it necessarily presents the human figure and all objects in a mode absolutely foreign to our experience, must, more or less, depart from the plain end of imitation, and can only excite wonder at the artist's skill. It remains to observe that the foreshortenings which Correggio to observe that the foreshortenings which Correggio has introduced in his cupolas are, in most cases, in-compatible with all but a general expression in the features, as the heads are almost always represented as if seen from below. All nobler objects were thus overlooked in the pursuit of a favorite excellence, and Correggio ever sought the attributes of per-spective opposed to 'qualifies of the mere surface of a cupola with ascending figures, notwithstanding the amazing difficulty of the undertaking, was an enter-prise quite to his taste."

Aboriginal Relics.

DISCOVERIES AT THE BIG MOUND IN ST. LOUIS. The St. Louis Democrat says:-"Some very

rare relics, interesting to the antiquarians, and which may serve to throw light on the origin of the unknown race entombed in the Big Mound, have been discovered by the workmen now en-gaged in levelling that ancient landmark with the grade of Broadway. On Thursday a skele-ton was exhumed, which, from the ornaments found in connection, must have been that of a former chief of considerable distinction. Two large conch shells, which most probably came from the gulf, and an innumerable lot of beads and discs, formed out of shells, were found be-side the skeleton. But most necessing of all-were two plates of copper, exactly similar in design, and which were carved out by some an-cient artisan to represent the face of an animal or man. The nose is greatly prolonged, and more nearly resembles the beak of a bird than the proboscis of a man or animal. The eyes and mouth are distinctly observable, but with the extraordinary beak the effigy has the appear-ance of a caricature. The carving, though rude in design, is expressive. The length of the masque from the top of the forchead to the chin is about two inches, while the breadth across the region of the eyes is one inch and a half.

"The copper plates are about the thickness of a tablespoon. The metal was corroded with rust and verdigris. On the upper portion of both specimens are two ear-shaped notches, resem-bling those on arrow-heads; and in the centre, between the notches, a slit was cut about half an inch in length, evidently intended for the purposes of attachment, as ornamental appendages. They may have been used as ear jewels, which supposition is confirmed from the fact that they were found lying on both sides of a skull, and underneath each was found a large sized stone head, perforated through the longer axis. The graves in which the copper ornaments were found were about twenty-five feet below the original surface of the mound, and from the dis coveries already made there appears to have been a large number buried in a line running north and south, and extending across the eastern slope of the mound. ern slope of the mound. "The question arises, To what race did these remains belong? Did they belong to the age of bronze, or to that undefined period of time as-signed to the ancient mound builders? They had the same customs as the modern Indian tribes of burying their dead in certain general localities. It is to be regretted that the skulls have not been taken out more perfect, so as to ascertain their cranial developments. According to Dr. Morton, the mean internal capacity of the skulls of the mound-builders is eighty-five cubic inches, while that of the American Indian is eighty-two. Accordingly, a few average skulls put to the above test ought to settle the point whether they be-longed to the modern Indian type or those jolly old prehistoric occupants of this country known as the mound-builders."

DRY GOODS. SPECIAL NOTICES OLD OAKS CEMETERY COMPANY DRICE & WOOD, OF PHILADELPHIA. OFFICE, No. 518 WALNUT STREET. This Company is now prepared to dispose of Lots on REASONABLE TERMS. The advantages offered by this Cemetery are well known to be equal if not superior to 6000 yards Plaid and Stripe Namsook Muslim, 2000 yards Stripe and Plaid Swiss Muslim, those possessed by any other Cemetery. We invite all who desire to purchase Burial Lots to call will be given. Deeds for lots sold are roady for delivery. RICHARD VAUX, President. PETER A, KEYSER, Vice-Fresident. MARTIN LANDENBERGER, Treasurer. MICHARL NISPET, Secretary. 1 B em Nainsook Muslins, fine qualities, 25, 30, 39 Muslins. 5000 yards Piques, very cheap. White Brilliants, 25, 31, 27%c. per yard. SACRED CONCERT AT THE NORTH TENTH STREET PRESBYTERIAN CHURCH (below Girard avenue), on THURSDAY EVENING, April 28, 1869, at 8 o'cleek, by members of the Handel and Haydn Society, and distinguished amateurs of city choirs. Tickets, 50 cents. To be had at the Presbyterian Board of Publication, No. Sli Chesnut street, and at the door on the evening of the Concert. Proceeds for the benefit of the church. 427.3t MARSEILLES QUILTS! Honeycomb and Jacquard Quilts. Bargains in Table Linens, Napkins, and Towels. Nursery Disper and Apron Burd eye. Bleached and Unbleached Table Linens. Russia and American Crash, etc. BES" A VOCAL AND INSTRUMENTAL CONCERT will take place in CHRIST REFORMED CHURCH, GREEN STREET, BELOW SIXTEENTH, On THURSDAY EVENING, April 29, at 8 o'clock, in shich MADAM DROOP, the charming vocalist of Wash BLACK SILKS! and \$3'50 a yard. which MADAN DARON, the charming vocation of the Grand ington, will appear. Mr. CHARLIES H. JARVIS will perform on the Grand Piano the celebrated fantasia from "Faust," by Liszt, and overture to "WILLIAM TELL." Mr. MASSAH WARNER will also perform the prelude in E b, by S. BACH, on the organ. Vocal selections will be given from the works of Rossini, Mendelssohn, Geunod, Handel, Haydn, Pacini, and Costa. The whole combining to make this Concert one of more than ordinary excellence. Stripe Poplins, 25c. a yard ; cost 28c. to import Lustres Bargains in Ladies' and Gents' Honory and Gloves. than ordinary excellence. Tickets can be had of W. C. EWING, No. 715 CHISSNUT Street, or at the Music Stores. The entire amount of the proceeds will be given to the Church. 426 45 Children's Hosiery and Gloves. Ladies' Kid Gloves, \$1 a pair. Jouvin's Kid Gloves, best quality imported. Bonnet and Trimming Ribbons. TO A R C H I T E C T S. OFFICE OF THE COMMISSIONERS FOR THE ERECTION OF FUBLIC BUILDINGS. Designs for new Public Buildings, to be erected on Inde-pondence Square, in the city of Philadeiphia, with speeif-cations and estimates for the same, will be roceived at the OFFICE OF THE "DEPARTMENT OF SURVEYS." No. 224 South FIFTH Street, until the FIRST DAY OF SEPTEMBER NEXT, at 12 M. Architects intending to submit plans will receive circu-lare containing full information as to the general character of the proposed buildings, the amount of accommodation to be provided, etc., by applying, either personally or by letter, to the undergined. Secretary of the Board of Commissioners, at the southwest corner of Walnut and Fifth streets. A premium of \$2000 will be paid for the design possessing PRICE & WOOD. MILLIKE Commissioners, at the southwest contact of Fifth streets. A premium of \$3000 will be paid for the design possessing the most merit, \$1500 for the second best, \$1000 for the third, and \$300 for the fourth. The decision upon the merits of the plans to be made, and the premiums to be awarded, by the Board of Commissioners, on or before the first day of October next, at 12 M. All rejected plans will be returned. By order of the Board of Commissioners. H. C. PUGH, Secretary. LINEN STORE, 4718t CLOTHS, CASSIMERES, ETC. SPECIAL ANNOUNCEMENT. 2 YING JA 1 YEARD NEW AND BEAUTIFUL W.T. SNODGRASS & CO., PRINTED No. 34 South SECOND Street, Have just received a fresh importation of Received by last steamer from Europe. Genuine Scotch Cheviots, MISCELLANEOUS GOODS. **Elegant French Coatings** LATEST STYLES OF Fancy Cassimeres and Vestings, FOR THEIR [4 3 2mr.



SPECIAL NOTICES.

NOTICE.-THE ANNUAL MEETING OF the Stockholders of the PHILADELPHIA CHAM-BER OF COMMERCE will be held in Office No. 10, of their building, on THURSDAY, the 29th inst., between the hours of II A. M. and 1 P. M., for the election of a Pre-sident, Treasurer, and eight Managers, to serve for the en-suing year. SAMUEL L. WARD, SAMUEL L. WARD, Secretary. 4 24 4t

Philadelphia, April 22, 1869.

PENNSYLVANIA RAILROAD COMPANY TREASURER'S DEPARTMENT. PHILADELPHIA, PENNA., April 2, 1869.

TO THE STOCKHOLDERS OF THE PENNSYL-

VANIA RAILROAD COMPANY. All Stockholders, as registered on the Books of this Company on the 30th day of April, 1869, will be entitled to subscribe for 25 Per Cent. of their respective interests in New Stock at Par, as follows :---First, Fifty per cent, at the time of subscription

between the 15th day of May, 1869, and the 30th day of June, 1869.

Second. Fifty per cent, between the 15th day of November, 1869, and the S1st day of December, 1869; or, if Stockholders should prefer, the whole amount may be paid up at the time of subscription, and each instalment so paid shall be entitled to a pro rata of the Dividend that may be declared on full shares.

Third. That every Stockholder holding less than four shares shall be entitled to subscribe for one share; and those holding more than a multiple of four shares shall be entitled to subscribe for an additional share.

Fourth. All shares upon which instalments are yet to be paid under Resolution of May 13, 1868, will be entitled to their allotment of the 25 Per Cent, at par, as though they were paid in full.

4 2 2m	THOMAS T. FIRTH, Treasurer.
of your looks	GOOD HAT; THE SECRET

of your looks Lices with the beaver in Canadian brooks. Virtue may flourish in an old cravat, But man and nature scorn the shocking hat. The place to got the "good Hat," Mr. Hoimes should have added, is R. S. WALTON'S New Establishment, No. loos MARKET Street, second house above Tenth. One of the finest assortments of HOYS' HATS to be found in the city. 413 2w

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Farned."—The time to save money is when you earn it, and the way to save it is by depositing a portion of it weekly in the old FRANKLIN SAVING FUND, No. 1345 S. FOURTH Street, below Chesnut. Money in large or small amounts received, and five per cont. interest allowed. Open daily from 9 to 3, and on Monday evenings from 7 to 9 o'clock. UYRUS CADWAILLADER, Treasurer. 216



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Strangers in the city and residents of Philadelphia who wish Ease and Comfort at the neck, and who	Table Cutlery, Linen Handkere		An elegant assortment of my own make of
desire to be genteelly dressed, are recommended to give these collars a trial.	Pocket Cutlery, Woollen Table (and finish. For sale by	Chest and Upright Refrigerators,
To be had at all the principal retail men's furnishing stores. 4 24 4t	Pocket Books, etc. Notions, etc. etc MONEY SAVED BY PURCHASING YOUR	S W LACOPS	Finished in the best manner and LOWER THAN ELSEWHERE
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