

NEW-YORKISMS.

From Our Own Correspondent.

NEW YORK, April 21, 1870.

The "Tribune's" sensitive Missions.

The Tribune, extremely fond of making onslaughts on those whom it considers to be its enemies, and of making charge of ungentlemanly journalism, puts forth an extremely susceptible *missina sensitiva* in the person of Mr. Greeley himself. Those who know nothing personally about this gentleman, but only survey him from afar off as a shining light upon an immense elevation, find it impossible to believe, what is literally the truth, that he is one of the most morbidly sensitive of men in certain things relating to journalism. Only the other day an article appeared in the daily Times reflecting satirically upon Mrs. Calhoun, and barlequing a figure of speech used by that lady, and in which she represented herself as a warbler tethered to the Tribune by a string held in the Greelean hand. The article was exquisitely written—so much better written than the majority of the editorials in the Times now are that any habitual reader of that journal would instantly have singled it out as containing unusual merit. If Mr. Greeley—plodding old creature that he is!—had possessed an atom of genuine wit, or the capability of appreciating it in others, he merely would have laughed over that editorial and thought the writer a "deuced smart fellow" even had he been his bitter enemy. As it was, he was seized with a spasm upon reading it, and vented his execrations in that piping falsetto for which his profanity is remarkable. But not content with private virulence, he goes to the extent of attributing the article in public, in his own journal, to Mr. Jennings, the husband of Miss Madeline Henriques, and of publishing side by side with it an extract from a private letter of Mrs. Calhoun's rather complimentary than otherwise to the actress. A more illogical, ungentlemanly, and foolish piece of business cannot easily be imagined. It is, however, characteristic of the man. Mr. Greeley is no hero to his devil-in-waiting.

The Last Duchesse Ball.

The fourth and last Grand Bal de la Grande Duchesse came off on Tuesday night at the Everett Rooms, and was more shocking and outrageous than all the others put together. It does not believe such "goings on" ever disgraced the genuine *Jardin Mabille*, which all of us have read about and some of us have seen. Probably as large a quantity of women never before met together, on a similar occasion, in any civilized community, with as small a quantity of dress. In addition to the usual dancing in which busts and legs played a part that is now understood whenever can-can is mentioned, there were two individuals who attracted vast attention, although in very different ways. One of these was a young woman who looked like a "Biddy" determined for once to look the fine lady and conduct herself with the mingling manners caught up in a boudoir. The other was an epinec-looking creature whose sex was a matter of question during the early part of the evening, and who after being hustled about and insulted by a circle of flash young men was put out of the building. If I were to describe one-tenth of what was said and done this letter would just never see the light, but come nearer the editorial ban "undit for publication."

Mr. Holland's Benefit.

Mr. Holland, the interesting octogenarian actor, who preserves his youth to such an unprecedented extent in his eightieth year as to be surrounded by a family in comparative infancy, is, in about a month from now, to be the recipient of a monster double benefit, similar to that which Mr. Brougham enjoyed some nine months ago. As many of the big stars as happen to be in the city at that time are to take part in the testimonial, which it is to be hoped will console Mr. Holland for being left out in the cold from Wallace's. Mr. Holland has a wonderful sniff, which no one who has ever heard it can possibly forget. Upon that sniff Mr. Holland has lived, and lived well, for many a year, it being the last relic of his former greatness.

In connection with theatrical matters I might mention, for the information of those who remember little or nothing of *The Magic Flute*, that the space of time Carlotta Patti fills in it is of the extent of one quarter of an hour. The real *prima donna* part is taken by Miss Canisea, the little German *soubrette*, who has grown plumper and piquanter since her disconnection with German opera. Still the great interest of the evening was centered in Carlotta's "reading" of the two airs, one in the first and one in the third act, to which her labors for the evening were confined. They are, as the reader knows, exceedingly difficult, but Carlotta's voice darts about like vocal forked-lightning in that staccato sky-land. Her interpretation affects one like an exceedingly clever impromptu acoustic or epigram done in music, if such a thing can be conceived of. It strikes all the springs of admiration into flowing, but it does not touch the heart.

Hitting the Bull's Eye.

The Young Men's Christian Association of Brooklyn, E. D., has at length found an exceedingly proper—not to say commendable—object on which to bestow its sympathies. In this progressive era, religion, as well as every other exponent of human thought and action, has to grow liberal. The age has produced, among other phenomena, the serious-minded base ball club, the evangelical billiard saloon, and the orthodox ten-pin alley. The amusement which at present finds most countenance with the society above-mentioned is that of archery for ladies. A party of toxophilites, numbering twelve young ladies, have been contending for a prize, a gold medal valued at \$100. Upon one side the medal bears an inscription that is presented to (whoever happens to win) by the Young Men's Christian Association of Brooklyn for her superiority and skill with bow and arrow. This is interesting. This is refreshing. It is imbued with the true spirit of Christianity. It is what may be called working in season and out of season.

Hoboken Justice.

There is a certain justice in Hoboken who attends the bar of a drinking saloon over night, and the bar of justice in day time. In the morning he sentences those whom he helped to make drunk the previous evening. It is not every man who can thus play into his own hands. Last evening he presided as umpire in his own grocery over a contest for the championship of the shop-fly and the cancan, and distributed the silver cups that were adjudged the victors with the same beaming expression of benignity with which he is wont to exclaim, "Send him to the Island!"

At Bay City, Michigan.

At Bay City, Michigan, on Thursday night, the saloons, billiard-rooms, and places of business, almost without exception, closed at half-past 6 P. M., to give young men of the city an opportunity to attend the service by the Rev. A. F. Graves, evangelist. After service the sluttish came down again.

Horace Veruet.

Horace Veruet was one of the most extraordinary painters that ever lived. He was a living illustration of what Hazlitt understood as the qualifications necessary to success in life. His pictures surprise artists as pieces of cleverness and dexterity, and have won the admiration of the world. They are the delight of French soldiers, the boast of people who talk about common-sense, and prefer prose to poetry.

If we were called upon to give our personal impressions of so celebrated and striking a talent as Horace Veruet's, we should ask you to accept conclusions which do not correspond with the popularity of so famous a painter, and which would seem like a depreciation of his rank in the world. But we are to report what most people have found in Horace Veruet. What they found in him was based on two qualities that are conceded by the most exacting as distinguishing him from his contemporaries—these two qualities were certainty and action. He had a marvellous executive talent, a positive, untroubled mind, the vanity of the typical Frenchman, the generous and boasting disposition, the readiness and audacity, and the versatility and vitality of his race. He is the most illustrious of a family which, for three generations back, gave admirable or clever painters to France.

Horace Veruet was born at Paris on the 30th of June, 1789. His education—education as understood by many people—was neglected, and as a child he was abandoned to his natural tendencies; crayons and brushes were his first toys, and he made drawing, anatomy, and perspective his chief study. At the age of thirteen he was so clever with his pencil that he was able to support himself. Before he was twenty he became connected with an illustrated paper, and developed a talent for caricature. He wished to enter the French army, and his father gave him a wife to keep him from his purpose. At twenty, with one hundred dollars for his sole fortune, he was married.

In 1809 he exhibited his first picture, and from that time until his death he executed, with a rapidity which astonished so many people, the works which are widely known as a part of the glory of France, and which have made him the master battle-painter of Europe. It is not to his studio we wish to see these royal favors, he would tell his valet to bring the box which contained them, tumble them out on the table, a dazzling and glittering heap. "Here," he would say, "is a pile of parchments, ribboned and sealed, which confer a crowd of privileges that I have forgotten!"

Horace Veruet said he "was born and had lived under a happy star. Married at twenty, my whole fortune was but one hundred dollars. I commenced with drawings, and I have ended with pictures that have given me millions of francs, which have gone out of my hands, but where I cannot tell."

Horace Veruet was a little man, with the face of a soldier. His body looked frail, and yet it served him well in his campaigns. But he was not feminine in any respect. Nothing affected his body, nor troubled his mind. He was an indefatigable and wiry man. He saw and passed through everything untouched. He came from the East unaffected as an agate; from Russia like a piece of steel—climate and disease seemed to have no hold upon him. He was like a "Mephistopheles" in the world of Art and Nature. He understood everything; he carried the form of things in his mind's eye; he left the bloom and the charm, because it had never penetrated his being. It is said he could be any character of the active world; that he was a buffoon, an officer of the French army, a diplomat, a boasting gallant, a companion of kings. He would tell stories to the despair of Paul de Kock, and he believed his memoirs would show more of *esprit*, if less of style, than Chateaubriand's. He was a skeptical, illiterate, talkative, irresponsible man of the world. His French is said to have been strange, raw, animated, and jocular. Like Rubens, he was made an ambassador, and intrusted with public affairs, and he lived like a prince. He had a way of setting people at ease; and of making friends, and changing them, with as little compunction as he would change his clothes.

His pictures are of all sizes, and Rubens alone presents an example of equal facility and rapidity of design. He has been compared with certain modern journalists, who have promptitude and prolixity, but no ideas, and no charm of expression. His merits are these: an admirable and spirited draughtsman, inexhaustible invention, an eye that never lets anything salient or characteristic escape it. He rendered costume and action and character with positive and vigorous effect. Among his most famous pictures, we mention the following:—"Judith and Holofernes," "Abraham and Hagar," "Raphael and Michael Angelo at the Vatican," and the "Battle of the Smala," at Versailles. He was so popular, so close to the French taste, that when Algiers was occupied by the French troops, a whole gallery was set apart at Versailles to commemorate the achievements of the army; and Veruet, besides painting the taking of the Smala, the largest canvas in the world, painted a number of smaller pictures illustrative of the war. He was offered the peerage by Louis Philippe and declined it.

Horace Veruet belonged to the second class of great painters. A man of cold intellect, devoid of the poetic sense, apparently unmoved by the mystery and ignorant of the subtlety of things, he lived to celebrate the military glory of France.

The subjects treated by Horace Veruet, the colossal scale on which he painted, were sufficient to appeal to the most assailable and common tastes of a people. A love for military glory, for the magnificence of action when allied with all the trappings and material of war, is the most universal subject of interest to the world. He had his troubles, but he never cried over them. When, in 1822, the Government refused to admit his works to the Louvre on account of their "seditious tendency," he made an exhibition-room of his studio, had his works catalogued, and invited the public to look at his battles, hunts, landscapes, and portraits.

In 1826 he was made a member of the Institute, and in 1830 was appointed to succeed Guise as director of the Academy of Fine Arts at Rome. He died several years ago, and his reputation has declined, but he is sure of immortality, for the reason that he was a representative man, the creator of a school, and an agent in delivering art from the classical tradition which made the strength and weakness of the French school of painting up to his time.—*Appleton's Journal.*

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SPECIAL BARGAINS IN JAPANESE SILKS,
SPECIAL BARGAINS IN IRISH POPLINS,
SPECIAL BARGAINS IN IRISH POPLINS,
THE ENTIRE STOCK MARKED DOWN TO GOLD AT PAR.

Specie Given Out in Change.
GEO. D. WISHAM,
No. 7 North EIGHTH Street,
3 19 1st St. PHILADELPHIA.

GEORGE FRYER,
No. 916 CHESTNUT Street,
Invites attention to his stock of DRY GOODS, selected with great care, and will be sold as cheap as any house in the city.

BLACK SILKS from \$1.70 to \$6 per yard.
FANCY SILKS from \$1 to \$10.
HERNANI in Black and Colors.
INDIA AND OTHER SHAWLS.
INDIA PONGEE.
DRESS GOODS IN GREAT VARIETY, and many articles not to be found in any other store.
GIVE US A CALL. 4 6 2nd

MRS. R. DILLON.
Nos. 225 and 233 SOUTH STREET
Ladies and Misses' Caps, Gimp, Hair, Pamela and Straw Hous and Yranda Hats: Ribbons, Fanning Silks, Velvets and Velveteens, Crapes, Feathers, Flowers, Frames, Back Ribbons, Ornamentals, Mourning Millinery, Grapes, Veils, etc. 1 47
MILLINERY, ETC.

GRAND OPENING OF Spring Millinery and Straw Goods,
AT
JULIUS SICHEL'S,
Old Store, No. 107 N. EIGHTH Street,
New Store, No. 631 N. SECOND Street.

Black Linen-Back SATINS, of every quality.
Colored Linen-Back SATINS, in every desirable shade.
SILKS to match any shade of Dress Trimmings.
BONNET and TRIMMING RIBBONS.
BARR RIBBONS, in Plain, Plain and Roman.
STRAY HATS for Ladies and Misses.
FRENCH FLOWERS, the newest styles.

The above goods comprise the newest styles, and I would respectfully call the attention of the Ladies to examine our stock before purchasing elsewhere.

JULIUS SICHEL,
No. 107 NORTH EIGHTH STREET,
No. 631 NORTH SECOND STREET.
P. S.—No trouble to show goods. 4 1/2 1st St.

LADIES' DRESS TRIMMINGS
Staple and Fancy.
Fringes, Gimps, and Buttons.
Pearl Buttons, a good assortment.
Embroidered Blouses and Cushions.
American