## Baily Clyening fanlletin

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## THE KEW GERome. Gerome's Napoleon $I I I$, rec


 great historical pictures of the centary, we
deem it wortuy of tee following notice eollated from the French press, from an
essay by Marcel Devert, and from ragni-
ficent impression which we observe at our print stores, among thoir recent impor
tations for the The scene is in the Palace of the Luxem-
bourg, where the andience was held, and
includes more than eighty portraits of dignitaries, courtiers and guests. The subjec was not the choice of the artist, and might
be thought ratherobscore for history; but
Gerome, having received a conmision trom the throne, remembered that thrones
2re always prone to set genius at carring
snow, and applied himsell to redeem the snow, ayd applied himself to redeem the
sobject to its treatruent. He has used the
occasion to give prominence to the intoresting court of Lowis Napoleon, permitting the
orientals to pay as a ray of bizarre and
fantastic light across the modern seene.

 light, wh
sweep,
velvet, sp
 chair, sc. The frimst ambassador, in a
broad hat bound $w i t h$ and broad hat bound with gold and sarmonted
by a jewel, is half risigy from a kneeting
posture a the throne. The Empero posture at the throne. The Emperor is is in-
cilining for ward from his seat; the little
Pring Prince stands looking on with all his might,
and the lovely eves of the Empress are slightly widened with a very natural are
tonishment.
Behind the chief envoy the knees acording to rank, like great beatle youngroideresed silk, in every color. The
 or portraits, among which it is easy to dis-
tinguish Cambacerres, Thouvenel and Wa lewski; while the lopery ladedies of that Em
press, all in white, stasd behind her chai press, all in white, stasd behind her chair
in a bevy, at the extremere right of the com-
position.
To harmonize and blend into pictire
quantityof portraits leaborated one by on
n the studio, is the hard in the studio, is the hard problem ons by befor
the great artists severanly, as their from
teegins to rise to the level of the royna ear begins to rise to the level of the royal ear.
Many famous men have abjectly failed, and
 ho combines with his profound imagina
tion.
From a skilfolly-selected point oo reecive a nearly even degree of ligh
managing the che managing the chiaroseuro of his picture
other means. .The two-thirds of the figur arranged in what is intruly a pietorial effiec and an artistio eye will love to trace the
many graceful ourves, which, radiating
from the diamond in the Empresp's hin ver the pure snow-hank of her pose an

 sems tacked-on and de trop; yet that lee
hand portion we should be sorry to lose
for it includes, among masy other portrai Yor it includes, among many sorriy tor lostrait
of interest, two tigures most appopriatel he line of guests, there stands Gestome
himself, the creator of all this magical upor the Siamese, and trying to conceal隹 terrible shoulders, as his eyes wande
across a hundred spectators towards th
Empress. Thie Imperial portraits are strangely inter
esting. The Empress, without the impossi
 profile, is extremely beautifilal and uncon
soiously graceful.
The Emperor is hand
some, with that trussed and barbered In the etately figure of the Prince Napoleon subject's magrked likeness to the first Em peror. The illusion is os oprsausive that in this scene, so indicative of the far rever pick out the likenesses many of us ar Prince, with $a$ face foll of healti and hope, seems
of the dynasty.
manners givest to achin oftenesss of historicromes's
the ezact from lifes only the magic of art anterters to give that ennobbing air that presontiment ta
the best, which is the dream of the portrait In the presence of a picture like this, we
re apt to bol lost in ampzement at the in


PHILADELPHIA, FRIDAY, DECEMBER 22, 1865.---TRIPLE SHEET


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