THE FINE ARTS.

REALISM IN FRENCH ART—A LETTER TO COUTURE.—William Rejmond writes in the *Courrier Français* the following letter to the address of Couture, the painter of the "*Decadence*." It is the answer of a French realist in art to the criticisms of the master. Couture, in a very clever drawing, once represented an aspirant at work upon a pig's head, which he is copying with the most minutiæ and patience, sitting in the shade on the head of a fine antique statue. In his late book, "*Method and Advice for the Studio*," Couture criticises the latter by putting the same figure in words, as hereinafter quoted. Certain strange terms employed in the letter are taken from the well nomenclature of Couture, who in his treatise calls the painters of smiling nymphs, like Boucin, the *onyclists*; the adherents of Delacroix the *romantics*, and the orientalists, from Ingres to Gérome, the *Turks*. The "new school" movement has taken in France a shape almost as fantastic as the dry Pre-raphaelism of England. Courbet, the original architect of hideousness, is surpassed in squalor by Manet, a wealthy young amateur, whom his master, Gleyre, once called "the Michael Angelo of bad art." Breton, claimed in the letter as a realist, is hardly so, but a sufficiently decorous and conciliatory student of "pastoral beauty. Millet has a stranger style, but does nothing to shock the ordinary public taste; a small study of his now at the Academy of Fine Arts, though barren in subject, indicates his mastery of tone. But we will proceed at once to M. Reymond's letter, which is written apropos of the present *salon*, and for the translation of which, with a few trivial changes, we are indebted to the *Press*:

Before attempting to criticise the exhibition of this year, permit me, my dear master, to chat with you a little on that great art of which you are the pontiff, and I, only the humblest votary. I know only too well your opinions of those ignorant libertines who, conceiving that they have no right to judge you, because they are not artists.

However, sir, to prepare myself for the task which I undertake, I should, I have passed my vigil of arms by re-reading at the Luxembourg and St. Sulpice my admirable book, which you have composed, and which are the works of a philosopher and of a great poet. I should wish to see again that work of art which you were kind enough to offer me, *Method and Advice for the Studio of a Painter*, which is a work in which you have borrowed so happily the pen of that critic whom you display.

And now, after having found you so truly a thinker with the brush, and so frankly a colorist with the pen, I fortify myself with the opinion that the true artist is the man whose mind remains open to all the manifestations of the beautiful, and who perceives, even in different degrees but always intensely, the *belles lettres* like the arts of design and musical harmonies.

Let us leave it, then, to pedants to ticket and classify in a special rubric each of our faculties, like dried plants in a herbarium.

If we wish that these faculties should be fruitful, we must abandon them to the combinations which they desire, and let them consummate in the highest spheres of the soul these weddings of the ideal which alone give birth to great works, as to great works, to the species to which they belong what it may.

And then, painters or poets, sculptors or conscientious critics, we may join hands and play truant together, away from the beaten track. The technical difference between us is, that you painters give your impressions in the presence of nature, while we critics—for whom nature is not mute, believe me—give our impressions in presence of your pictures.

And now you will not ask me, I hope, if I am classic, romantic, realist, fantastic, or idealist, or pedantic. I willingly abandon to the pundits of the reviews those nomenclatures so elastic, and those names which have only value so far as they serve to denote certain determined periods in the history of art.

Our age has this much of good, that, that despite its artificial coldness it does not absolutely impose any system, and suffers us to arrive at a true knowledge of art by the liberty of indifference.

Then, in my opinion, every true artist is a realist of the first degree, for his studies are secrets grasped directly from nature. He is a spiritualist, for he does not execute his works until he feels himself inspired by the creative power.

He is an *idealist* because he aims without cessation at the beautiful; that is to say, natural, successful, complete and typical.

He is an *ancient*, spiritualism as the means, idealism as the aim, is the entire artistic programme conceived in three terms.

The main thing, you say, is to *see* well, to see accurately and feel the subject of that which one sees. I, however, would go further. I am induced to believe that the true artist loves the things which he sees better even than his art itself, and that it is the love of nature which inspires him to reproduce it. The love of nature makes and remakes constantly and without weariness the perfection of the ideal.

Inclining towards her, he watches her movements, her humors and her caprices. His appreciation and reflection he surprises her most secret confidences, and implores with them the work which will in time become the amorous ode of his reproductions. He is, therefore, above servile imitation, for he imitates while loving. He caresses with his glance and with his brush the forms, the relics and tones of his model, and idealizes them by science and enthusiasm.

Woe to those who do not feel art with this intensity, and who make of it a mere matter of manual dexterity and *pastiche*. It is to these, sir, that you will address your admirable, all, of putting the sentiments of another in place of your own; there is the mischief; there lies the thickness.

And those who cannot see the beautiful you set forth and judge for themselves, for example! Take a narrow mind, heresy a poor creature, wrought, intum, pretentious, and he laughs. A Shakespeare comes; he looks beneath the mantle, he sees a soul, vast enough to contain a world, a poem where the slipshoon say merely an object of laughter.

Original inspiration is elevated in the presence of nature, for in it all is found. However, my master, I am amazed to find you so severe towards the realist school, at which you declare we have arrived step by step; while I regard it as a new baptism which has regenerated art by nature.

This school is the last and most recent of those which have succeeded since that of David. It is only the tail of a comet, but it is a great, vibrant plumage, recalling the image which you make of the precious blood of the realist painter when you say: "As for the painter, he is a sanctuary, fervent and pure, in fact a priest of the school, who cries—what? Faith, it is very simple, for it is the cry of a hog. Yet, if the pig sits on its knee simply, for it is the head of the Olympian Jupiter."

Ah, well! let him work, my master, let him, as Champfleury said, return to the milk of the cow. It is a good and healthy food, which refreshes blood and soul, causes one to reject the false ideal, and frees you from the remorse, the *angoisse*, and *Tristesse*. I like the crude and brutal truth which Ary Scheffer, better than the pretty, the arch and roguish and dainty with which we were lapped. I like better a well-rounded cabbage than the roses of the *onyclier* of the Lombard Bridge.

The great credit of the realist school is that it freed us from the false ideal, which we called "elegance," and which was so long the curse of French art, and the idol of Couture, the revolutionary and excellent portrait-painter (since he has ceased to work), which has given us two grand masters, Millet and Breton, who by one glowing breath made of this false and hypocrite a sublime art.

Incomplete and exclusive, like all systems, realism has still been a healthy proclamation of good come against sentimentality and affectation. It has restored tone to painting, and style and vigor to landscape.

Let us, then, be thankful, it has transported it to another soil—the popular soil, the soil of the chivalric scenes of the Middle Ages, or of the East, it points out to the painters of the present and of the future a fruitful source in the history and in the life of the people—the heroism, the works, the griefs and joys of which are worth all the old legends, more or less gilded, in which we no longer believe.

But enough of theories. Come, my good master, that I hold them cheaply. Painters, as for the rest, have a horror of theories, and I do not wish to inflict any on them. The more they are honestly, and sincerely inspired, the less they will be predoupled with them.

I do not, for my part, like museums and exhibitions any more than concerts. They are the fetiches of art, and as for the latter, a single picture in a study, or a single piece of music in a family circle, charms me far more. Look at a picture freshly varnished by the artist at the moment when he is about to put back it second to the exhibition. It resembles a young lady thrilling with delight in her low-necked dress while the horses are being harnessed which are to take her to the ball. She glitters as yet with almost the pure splendor and style. But once at the ball, amid a crowd of other beauties, with whom she is compared, she is no longer the same. She has paled or grown redder, the freshness of her bloom is faded, the color of her robe has lost by comparison, and the splendor of the chandeliers brings out too harshly the little irregularities of her complexion.

But, in fact, the *great art* is not in exhibitions. Museums and collections belong to the decadence of taste, and M. Fortone was right to call them the cemeteries of art. There we reunite the multiform statues which made part at a frieze or a pediment, paintings or mosaics which formed part of the architecture of a hall, and arms and vases which were wedded to the buildings where they were found, like the flower to the stem which bore it.

Paintings are not made to be sadly suspended on a wall, like temporary ornaments hastily hung to a screen for a single day of festival. In Pompeii, in the Loggie of the Vatican, the palace of the Doges, in Italian churches, in spots of our old cathedrals, art is found in its place, taking part in the existence of the solemnities, or representations of those epoch. Paintings but which have led at least one harmonious and logical life with which advance in a single direction, as in the Wedding at Cana, by Paul Veronese, in which are combined architecture, sculpture, painting, music, splendor of costume, elegance of manners and loveliness of character.

It is true that our age has an altogether different idea, but it is as well for him having attained it. But, when in day shall come, when it shall have gone beyond this feverish crisis which it is now traversing, it is in art that it will find its true expression. Immense art has already been and always will be the triumphal crown of successful and satisfactory civilizations.

CITY BULLETIN.

THE NATIONAL BOARD OF TRADE.—After the session yesterday afternoon the Committee on Credentials made their report.

The committee reported that the delegations from Charleston, S. C., Wilmington, Del., and Newark, N. J., were not from incorporated bodies.

The question was divided on the report of the committee, and the report was adopted by a full representation.

After considerable debate the above delegations were also admitted.

The following is a list of the delegates:

Toledo (Ohio) Board of Trade—Charles A. King, George W. Davis.

Portland (Maine) Board of Trade—T. C. Hersey, J. B. Brown.

Denver (Colorado) Board of Trade—G. W. Clayton, Henry C. Lewis.

New York Produce Exchange—Edward Simpson, Edward Cromwell, John H. Boynton.

Toledo (New York) Board of Trade—Joseph C. Bentley.

Cleveland (Ohio) Board of Trade—Charles W. Coe, George W. Gardner.

St. Paul (Minnesota) Chamber of Commerce—W. R. Marshall, D. W. Ingersoll.

St. Louis Merchants' Exchange—R. S. Elliott, George P. Plant, F. O. Stannard, Thomas Allen.

Baltimore Board of Trade—Thomas A. Scharmann, James Hodges.

Newark (New Jersey) Board of Trade—Thomas T. Kinney.

Milwaukee Chamber of Commerce—W. M. Bringhurst, Jerome Fox.

Providence (Rhode Island) Board of Trade—Stephen T. Olney, Henry Ingersoll.

Troy (New York) Board of Trade—Perry E. Toles, Jas. Gibson.

Detroit (Michigan) Board of Trade—G. F. Bagley, H. B. Bridge.

Louisville (Kentucky) Board of Trade—Vene P. Armstrong, J. Porter, John Hathaway.

Cincinnati (Ohio) Chamber of Commerce—John A. Gano, Joseph C. Butler, George F. Davis, James S. Gamble.

Tonawanda (South Carolina) Board of Trade—J. V. Trenholm, Henry Cobia, John Getty.

Philadelphia Board of Trade—W. H. Eagan, Charles Randolph, Jr., Hann, V. A. Norris.

Boston Board of Trade—Chas. G. Nazro, Hamilton A. Hill, J. C. Converse.

Boston Commercial Exchange—Avery Plummer, E. H. Sampson.

Oswego (New York) Board of Trade—Gilbert Mollenhauer, Theo. Irwin.

Philadelphia Board of Trade—John Welsh, Samuel V. Merrick, Joseph Patterson, Charles Randolph.

Philadelphia Commercial Exchange—C. J. Hoffman, John Rulon, Geo. L. Harris, Robert Ralston.

Bath (Maine) Board of Trade—B. C. Bailey, B. S. Rhodes.

Albany (New York) Board of Trade—A. E. Gifford, Lansing Hedrick.

Peoria (Illinois) Merchants' Exchange—Charles S. Clark, Robert C. Gates.

New York Chamber of Commerce—Wm. E. Dodge, Hiram Walbridge, Samuel B. Ruggles.

San Francisco Chamber of Commerce—Alfred Domingo, Moses Jacobs.

On motion of Mr. Randolph, of Chicago, a committee of seven was appointed to prepare the framework of a constitution and by-laws, to report this morning.

The Chair appointed Messrs. Randolph, of Chicago; Elliott, of St. Louis; Masters, of New York; Fraley, of Philadelphia; Gano, of Ohio; Inglis, of Detroit, and Armstrong, of Louisville, as the committee.

On motion, Mr. Gano was made Chairman of the Committee.

The Convention then adjourned until this morning at 10 o'clock.

After the Convention adjourned, carriages were organized and the delegates were taken to Girard College. On being shown into the hall, Prof. Wm. H. Allen made the following address of welcome:

Gentlemen of the National Board of Trade: We have the honor to welcome you to one of the philanthropic institutions of Philadelphia, founded by a merchant of Philadelphia for the maintenance and education of orphan boys, and designed to perpetuate the name of one of the great benefactors of mankind. As you look around, you find him remembered not only in the marble statue but also in the five hundred orphans who are now receiving food, clothing and instruction. Seven hundred young men in the last fifteen years have gone into every department of productive industry. Many of them have been successful in trade and others have become renowned scholars.

You represent the great commercial interests of all parts of the country. You know better than I can tell you that the interests of trade depend on the prosperity of labor. You will find it conducive both with interest on these designs to increase the relations of trade. You understand the relations between the different ranks of society, and that the prosperity of the whole country depends on each one of its parts. No association can suffer without causing the other to suffer. This country is in the proudest and best position, language, religious—and political institutions, and social and commercial interests, and God grant that it may soon be one in heart, and mind and purpose and interest.

At the close of Prof. Allen's remarks the guests were conducted through the college, and afterwards sat down to a splendid collation.

The carriages were again in waiting, and the delegates proceeded to Fairmount Park, and were taken through it and shown the prominent features. At 5.30 P. M., they reviewed the Schuylkill River and City Navigation by steam in the Undine, Atalanta, Fangle-a-ballah, Louisa, Signet, Dawson, Mermaid, Hesperus, Ariel, Sylph, Minnehaha, Thistle, Stranger, Linda, Iris, Nettie, Hawthorne and Blanche.

The Liberty Corner Band was present and discoursed national and other airs during the cruise. The boats passed abreast up to the Connecting Railway Bridge, and came back in file, one after the other.

At the close the party returned to the city, and dispersed with all kind good feeling.

THE WATER WORKS.—The total number of gallons of water pumped during the month of May, at the respective pumping stations, was as follows: Fairmount, 62,952,356; Schuylkill, 195,—000; Delaware, 37,000,000; Frankford, 1,000; Ward, 57,911,000; Germantown, 14,219,000; making a total of 172,079,000 gallons.

FELL FROM A WINDOW.—James Hughes, 45 years old, residing at Fifteenth and South streets, fell out of a window at Seventeenth and Master streets, and received painful injuries of the back and shoulders.

ACCIDENT.—William McDonald, 40 years old, residing at No. 653 North Fourth street, was severely injured yesterday, by a fall at Fourth and Coates streets.

THE DEATH OF MR. BUCHANAN.—A memorial meeting to take action relative to the death of ex-President Buchanan was held last evening at the Democratic Headquarters, Ninth and Arch streets. Colonel James Page presided. John A. Marshall, Hon. Charles Brown, Hon. Charles Ingersoll, John Price Wetherill, Colonel Charles Ingersoll, John M. Wallace addressed the meeting. The following resolutions were adopted:

Resolved, That the Democratic Association of Pennsylvania has the profound sensibility of the death of James Buchanan, ex-President of the United States.

Resolved, That in the death of Mr. Buchanan, the people of Pennsylvania, without distinction of party, have cause to mourn for the loss of one of her most eminent citizens—who has done honor to his native State, and whose name will ever be associated with her history.

Resolved, That in every relation of life the character of the deceased, as a citizen, as a statesman, as a lawyer, as a gentleman, as a husband and father, as a patriot, as a Christian, he was spotless.

Resolved, That we respect the memory of the deceased for the many and valuable services he rendered to his country.

Resolved, That a committee of thirteen, including the officers of this association, be appointed to attend the funeral of the deceased.

After the meeting, the following gentlemen were appointed a committee, on the part of the Democratic Association of Pennsylvania, to attend the funeral of the Hon. James Buchanan:

John A Marshall,	Wm A Wallace,
Charles Ingersoll,	Thos B Wanchoose,
Hon Chas Brown,	Geo B Bertolf,
Col W C Patterson,	Wm Hamilton,
John O Jameson,	John Cadwalader,
Jno Ingersoll,	Charles Brewster,
Chas J Biddle,	Dr E S Jackson,
John C Bullitt,	Dr J Ashhurst,
Arthur Hunter,	Dr F W Hoffman,
Chas Gibbons,	Charles McIlhenny,
Jas Page,	Alex Packer,
Wilson C Swann,	Gustav Dalcatt,
John J Miller,	John Miller,
Simon W Arnold,	F McGillicuddy,
Jas L Porter,	John Megquier,
Andrew J Miller,	Rice Wolverton,
Jas Page,	Dr J J Levison,
Jas Page, Jr,	A C Cott,
Dr S W Woodhouse,	Dr Jos Parrish,
John F Hartranft,	Dr Wm Pepper,
Daniel Dougherty,	Dr Thos Dwight,
Thos Cunningham,	Townsend Ward,
John N Ridgway,	John N Hutchinson,
Dr E Mowlitz,	William B Reed,
Dr Wm Darrach,	Jno Sartain,
Dr Wm Sadler,	Geo William M Reilly,
Benjamin Schott,	William McKinney,
Dr Wm Hamilton,	Robert Brodie,
H H Linderman,	Jno Bonsall,
John B Parson,	Jas Bergner,
Dr Rob Ellis,	Henry Bond,
Dr Jas Ellis,	John B Deisert,
Henry Dilks,	F M Bingham,
Dr Jas Ellis, Jr,	Dr Jas Ellis, 4th,
Dr Jas Ellis, 3d,	Dr Jas Ellis, 5th,
Wm L Bertolf,	Dr Jas Ellis, 6th,
Thos Wharton,	Dr Jas Ellis, 7th,

JAMES PAGE, President.

JOHN D. MILES, Secretary.

A LARGE FUNERAL.—The funeral of Matthew Newkirk, Esq., took place from his late residence, No. 1305 Arch street, yesterday. The attendance was quite lengthy. A large number of prominent citizens attended. The service was first performed at the Arch Street Presbyterian Church, Eighth and Cherry streets, of which the deceased had been a member for thirty-six years past. On arriving at the church the coffin was deposited at the head of the main aisle. The exercises were opened with a voluntary on the organ, immediately followed by the hymn, "Come, ye disconsolate." Prayer was then offered, and the choir sang "Lullaby to Jesus." The Pastor, Rev. Alexander Reed, then delivered the funeral address, which was of an impressive and affecting character.

At the conclusion of the discourse the choir sang, "How blest the righteous." After which another prayer was delivered. The ceremonies concluded with the hymn, "Unveil thy bosom." The lid of the coffin having been removed, the present passed around it and took a last look at the deceased. The coffin was then again closed and taken to the hearse.

ALDERMANIC FINES.—The only fines and penalties fine paid to the City Treasury by the Aldermen of Philadelphia for the month of May, 1868, are as follows: Joseph C. Thompson, Ald., Louis Godfon, $21; William R. Heins, $43; William S. Toland, $10; Thomas T. Hood, $5; January and July, at the Company's Office, in the city of New York, at the rate of six per cent. in gold. The Principal is payable in gold at maturity. At the present rate of Gold there bonds pay an annual income on their cost of

FINANCIAL.

600 MILES

OF THE

UNION PACIFIC

RAILROAD

Are now finished and in operation. Sixty miles of track have been laid this spring, and the work along the whole line between the Atlantic and Pacific States is being pushed forward more rapidly than ever before. More than twenty thousand men are employed, and it is next impossible that the entire track, from Omaha to Sacramento, will be finished in 1869 instead of 1870. The means provided are ample, and all that energy, men and money can do to secure the completion of this

GREAT NATIONAL WORK,

at the earliest possible day, will be done.

THE UNION PACIFIC RAILROAD COMPANY receive:

I.—A Government Grant of the right of way, and all necessary timber and other materials found along the line of the road.

II.—A Government Grant of 12,800 acres of land to the mile, taken in alternate sections on each side of the road, to be sold on Government terms, and will be a source of large revenue in the future.

III.—A Government Grant of United States Thirty-year Bonds amounting to from $16,000 to $48,000 per mile, according to the difficulties to be surmounted on the various sections to be built. The Government takes a second mortgage on the road, and it is expected that not only the interest, but the principal amount may be used to earn enough to pay by the Company for transporting troops, mails, &c. The interest is now accruing to the Company, and will be a great saving in time and money to the Government.

IV.—A Government Grant of the right to issue its own FIRST MORTGAGE BONDS, to aid in building the road, to the amount of the United States Bonds, issued for the same purpose, and no more. The Government has a second mortgage on the First Mortgage Bondholders to deliver the Bonds to the Company only as the road is completed and equipped. It has been engaged by United States Commissioners and accepted by them as equal to 20 miles of class Railroad, laid with a heavy 7 rail, and completely equipped with depots, stations, turnouts, car shops, locomotives, cars, &c.

V.—A Capital Stock Subscription from the stockholders of which over *Eight Million Dollars* have been paid in upon the work already done, and which will be increased as the wants of the Company require.

VI.—Net Cash Earnings on the Way Business, that already amount to over $400,000 per annum on the First Mortgage Bonds. These earnings are no indication of the vast through traffic that must follow the opening of the line to the Pacific, but they certainly prove that

Are Secure beyond any Contingency

The Company have abundant means in their treasury and make no appeal to the public to provide their funds, as the daily subscriptions are entirely satisfactory; but they submit that, for entire security and liberal return, the bonds of the Company are offered in the market.

The Company reserve the right to advance the price at any time, and will not sell any more at the rates named, and will not allow any or receive any subscription on which the money has not been actually paid as the Company need it before the time of such advance.

Subscriptions will be received in Philadelphia by

DE HAVEN & BROTHER,

No. 40 S. Third Street,

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No. 36 S. Third Street.

And in New York

At the Company's Office, No 20 Nassau St

AND BY

John J. Cisco & Son, Bankers, 59 Wall St.

And by the Company's advertised Agents throughout the United States.

Remittances should be made in drafts or other funds payable at par in New York, and the bonds will be sent free of expense by return express. Parties subscribing through local agents will look to them for their orders and delivery.

PAMPHLET MAP AND PAMPHLET MAP 1868 has just been published by the Company, giving full information thereon, and is to be had on application at the Company's Office in this city, or of the undersigned, who are authorized to deliver the Bonds, and will be sent free on application to the Company's Agents or to the undersigned the advertised Agents.

JOHN J. CISCO, Treasurer, New York.

May 25, 1868. jel to th & s1f

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A LIMITED AMOUNT OF THE CONSOLIDATED

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OF THE OIL CREEK AND ALLEGHENY RIVER RAILROAD COMPANY,

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This road, over 100 miles in length, passes through and controls the trade of the great Oil producing region of Pennsylvania, connects with the various leading lines running East and West, and earns more than 20 per cent. on its stock over and above all interest and expenses.

We do not know of any Bonds which offer such security at so low a rate.

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