## ART ITEMS.

**French Revolution Portrait Exhibition.**

The exhibition now open in Paris of historical portraits illustrating the era of the Revolution and the Empire is even in its limited condition one of the most interesting collections imaginable. The projectors, who gladdn all critics of making a profit by the speculation, have taken much trouble to gather, into their little dark room, the eighty pictures which it contains; and since they have succeeded so far, it is difficult to understand why they did not go farther, and enlarge the exhibition by obtaining the loan of many other such portraits, which must exist in the private collections in France. Many of the prominent figures of the Revolution are absent, and the heroes of the Empire are not represented at all except in the person of Ney. Ney, whose only claim to distinction was that she was the wife of the "bravest of the brave."

The final cause of the catastrophe, the chief sufferer from its violence, Louis XVI., only appears in a group sketched in crayons; but two small daubs of his Queen recall to mind the proud and beautiful features of the unfortunate Marie Antoinette.

Louis XVIII. is represented as a boy in a gay and gaily-colored fancy dress, which arrests the eye on entering the room. It is a costume de ballet for one of the theatrical entertainments at Versailles, where the King and Court amused themselves with *fêtes* while the storm was rumbling in the distance. It is not too much to say of this picture that the face of the future monarch is as silly as his dress.

A very pretty little boy in blue is said to be Louis XVII., by Prudhon and Mme. Lebrun; and his aunt, Mme. Elizabeth, is close at hand. Her friend, the Princess de Lamballe, is near her; but the likeness, supposing it to be a likeness, conveys very little idea of the poor victim's beauty, and is simply that of a vain, uninteresting woman. It is easy to imagine such ladies as these supporting their Queen in her calling her name at Versailles the easy, good-natured Calonne, who was to retrieve in the department of finance, in his picture, by Duplessis Bertreaux, he seems incapable of refusing anything. "Que veut Votre Majesté qu'on fasse et qu'on le dise possible," said the Controller-General, "il will answer for him that it is already done; if it is impossible, that it shall be done."

Such a Minister was not well fitted to arrest the swift course of events, and unhappily it belonged to an aristocrat by blood and birth to accelerate that movement. The first attack away the props of the crumbling edifice. Everybody has heard how coarse and ugly was the Comte de Mirabeau, how the fire of genius irradiated his face, and this made him so popular amongst the people, that he is as well known by the brush as by pen. The picture here is said to be a faithful representation of his features, and if they were not so frightful as they have often been described to be; but his eyes are large beyond proportion, and envelope one in their gaze. His dress looks neglected, contrasting badly with the extreme care and neatness observable among the chiefs of the Sans Culottes. Marat is excepted. Hébert piercingly appears as a dandy of the day—his hair arranged with taste, and his voluminous cravat artistically folded round his neck. His countenance is pale and sharp, his lips are compressed and bloodless, the nostrils are dilated and pitiless. The expression of his features is singularly devoid of intellectual power, without any suggestion of cruelty or hardness. Looking at him, one can understand the inordinate vanity which urged him forward through rivers of blood to the chief place in the State, and finally led him to the scaffold. Of Danton, the intellectual power of will or the intellectual dexterity which must have supported him in his career. Not far from him is St. Just, perhaps the handsomest face in the room, but hard, cold, and without a trace of feeling, and such a characteristics of a man who exceeded his confreres in cruelty, and, if report be true, then, the third in the infamous triumvirate, is a quiet-looking old gentleman, although he was but thirty when the axe fell on his off the head of one of the worst men of the Revolution.

There are two portraits of Marat—the first is that of an amiable man, painted while he was yet unknown to fame and even as a pupil disciple of Houseau; the second by Boze, where he had become the "Ami du Peuple," whose atrocities can only be accounted for by insanity.

The best picture in the collection is that of Danton, by Greuze. The rude, massive, powerful face of the tribune is painted with great care and effect; and though the features are cruel, almost brutal, there is more life, more expression of feeling, in this countenance than might have been expected from the man who was Minister of Justice during the September massacres. From such a mouth and throat as Greuze has here represented the violent declamation of the leader of the mountain must have poured forth like thunder, when he gave the signal for a period of expression to his perouation when he denounced the Girondists—"Je me sois retranché dans la citadelle du peuple, et je soutiendrai avec le canon de la vérité, et le *patriotisme* les attaques des ennemis de la cause." There is no trace here of the momentary indecision which caused his fall, but all that boldness can be recognized which prompted him to reply to the questions of the revolutionary tribunal, "Mon nom est bientôt dans le néant; quand à mon nom, vous le trouverez dans le panthéon de l'histoire." With Danton fell Camille Desmoulins, one of the early spirits of the Revolution, whose ruin was caused by the strenuous opposition he offered to the extreme measures of the Terrorists. He appears here, by the hand of Greuze, with long hair, and a quiet smile upon his lips, but without any signs of the energy or talent which distinguished him.

A good portrait of Mdme. Roland shows us a pretty, pleasing woman, quaintly dressed, with bright, cheerful eyes, and a lively expression of countenance altogether. Whether the painter, whose name is not given, has succeeded in his attempt to portray this extraordinary woman, it is impossible to say, but, according to her own account, Mdme. Roland had more soul than countenance, and her expression was so subtle that few artists would have ventured even to guess the meaning of her looks.

Tallien is a good-looking, melancholy man, but one interest is absorbed at this time by Mdme. Tallien, Notre Dame de Thermidor, who roused her tiyure husband to exert himself for the overthrow of the Terrorist. She was the queen of Society under the Directory, and must have been extremely beautiful, although there is a sardonic expression about her mouth. Dressed *en amazone*, with a hat and white ostrich feather, she is one of the figures in the exhibition, and justifies the description she received from the Marquis de Fontenay, Tallien and the Prince de Chimay.

In the hottest fury of the Revolution women were to be found in the foremost ranks, and of these none surpassed in love-liness Théroigne de Méricourt. Sometimes she appears on a canoe, sometimes borne aloft by the people, always picturesquely dressed in the favorite colors of the period, with a virgin, a true goddess of beauty, became for the time the Goddess of Liberty. She had been a friend of Mirabeau's and of many other members of the Convention, and shone at the revolutionary *fêtes*, turnish and fascinate. She is painted with a profusion of hair falling round a beautiful face, full of life, and she is occupied in reading a book. Her hands are small, and were remarked by Doctor Esquirol, who described her when she died in a lunatic asylum, at the age of fifty-eight, as still beautiful and with perfect hands and feet.

While Théroigne figured as the Goddess of Liberty, Mdlle. Maillard, an actress from the Opera, was selected to impersonate the Goddess of Reason. She is said to have been pretty, but the picture here is probably a fancy sketch, or, if it resembles the original at all, there is probably more accuracy in the masquerade dress than in the fea tures.

French historians insist on the beauty of all the women who were concerned in the early part of the revolution, from the Queen of France to the Queen of the Market—the former, pale at the head of an excited mob, upbraided the royal family in their apartments at Versailles, and who dispersed the Life Guards of the King; though she may possibly in more peaceful moments have been the good quiet smiling old lady we find represented here.

Ary Scheffer's brush has popularized the features of Charlotte Corday, whose great crime and signal punishment raised her to the dignity of martyr among the Royalists. The portrait exhibited here is the authority for all the late productions, and was first copied by Scheffer himself. She looks young but most determined look; her cap strings are tricolor, and her attitude is that of a woman of action. Chauveau Lagarde, her counsel, denied the correctness of all her portraits, and, while admitting that one of them might have been faithfully reproduced on canvas, added, "Mais son a grande âme, cependant toute entière dans sa physionomie."

Some unknown artist is responsible for Mdme. de Staël's costume, which is so slight in the sketch of that great literary lioness that it can hardly be criticised. This makes it difficult for the visitor to look upon it as a correct representation of the world's daughter of Necker, who was not to be at ways young yet never childish. French writers are often severe upon her, possibly because she was a Swiss, or because she lauded Wellington and criticised Napoleon, whom she spoke of as a Robespierre on horseback. Mdme. Récamier, revenged his enemy by calling Mdme. de Staël a Chateaubriand in petticoats; but in the pictures she is more like Chateaubriand, and her dress is singular, not plural. "Vous parlez comme un livre," could be mentioned, those of Napoleon's two wives—Josephine, painted by Gros, in Italy, when her husband was a republican general was earning for her the title of Notre Dame des Victoires; and Marie Louise, by Prudhon, her drawing master, called the French Correggio. Also signed himself "Prudhon, peintre d'histoire, membre de la Légion d'honneur, maître de dessin de S. M. l'Impératrice."

Before quitting the room a glance should be given to the portrait of Fouché, well painted, but he looks a villain and a coward. It is the Duc d'Otrante who is here represented, not the president of the Jacobin Club. He used to have joked with David upon his own ill-favored looks; but the painter has been lenient, and gave posterity the picture of a smarty dressed, cunning and shrewd old gentleman, who, if it be permitted to tell the truth, reminds one strongly of Sir Richard Mayne, both in physiognomy, and in expression.

In Talleyrand's then young one may trace a resemblance to the veteran diplomatist, though it can scarcely be said that he bears in his countenance any sign of that great talent or love of freedom of mind which distinguished him. "I like Montrond," he would say, "the has so few prejudices." "I like Talleyrand," replied Montrond, "he has none."—*Pall Mall Gazette.*

CINCINNATI: THE POMASON COLLECTION.

—The Cincinnati *Commercial* is devoting a portion of its space to the picture galleries of that city, and amongst the most interesting of all is Probasco, the fame of which has extended over the continent. Among the fine paintings of the collection, the *Commercial's* critic instances the following:

Is the Victor Hugo of the palette and pencil, but who will not be driven out of the world by the tour of his genius given to the world but few pictures, and these are satires upon the social and political system of his day. One of these is "The Idle Boy," in the possession of Mr. Probasco. We see a youth full of health and vigor, and just verging into that age which forms the man for evil or good. He is seated in a lounging attitude at the foot of a broken, his books laid aside, while with a bowl of water and a clay pipe he is watching the iridescent bubbles that float and burst, the blows them into the air. Indolence, indifference, idleness could not be more perfectly expressed than as we see them in this boy's face and the *poise* of his figure. The idea is complete, and rendered with a decision of drawing, and a clean, pure use of color that is strong yet chaste, and has subdued harmony. Not a touch too much nor too little. It is the highest attainment of the art of painting the figure.

EUGENE DELACROIX.

Delacroix, Ingres, Decamps and Couture—we should be glad to say something of the reaction these three greatest names of modern art bear to the social, political and literary life of France. They were the noblest expression of the noblest element of the Revolution. They belong to those purer spirits who believed in the grand possibilities of humanity, even of French humanity, and brought upon canvas the splendid ideals which Beranger and Victor Hugo immortalized in verse. The vital energies, the genius of art in France, for the present goes out with them, and the poverty of the French school, the glitering superficialities of the Ecole Française, are the result. The grace of Delacroix's pencil which Mr. Probasco has secured, is not remarkable in itself, but rather because it recalls his greater works. It illustrates one of the stories in Tasso's "Jerusalem Delivered," where two self-sacrificing Christian lovers are about to be burned at the stake, and are pardoned at the request of their foe, who, in the meantime, the warrior, who arrives just in time to save them. The picture is low in tone and rich in color. The figure of Clorinda, mounted on a spirited horse, in the foreground, is drawn with force and vigor. The scene is drawn in a superlative degree. The Mohammedan King, the crowd of bystanders, the consternation of the victims are all painted with that freedom and decision which mark the hand of a master.

SAN LUCAS GIORDANO.

The picture before us describes a herd of goats crossing the desert. They are not driven, but are following their shepherd, who, wrapped in his mantle, and on horseback, leads the way. There is a sentimental, dreamy, and loneliness in this solitary figure marching along, and casting a bold look against the waste of sand and the pale evening sky. And here, again, we see the fidelity to detail and the truth of his animal life which characterizes the real artist. This is an Arab in figure, face and costume from animal may never be seen west of the Mediterranean; this sky is the same which looked down upon the pastoral life of the Land of the Pyramids.

MEDIA.

Merle is another of the noted French artists. He won his way to the hearts of our public in the beautiful picture "The Good Sister," which is the pride of Mr. Probasco's collection. The larger canvas before us has several figures of women nearly the size of life. One of them holds by the hand a handsome boy. In an excited manner she is telling something to a companion, who is looking down in the streets, where from the hurrying to and fro, some event of unusual interest appears to have taken place. There is unexceptionable painting in this picture and it is a good example of this artist.

MEYERHEIM.

"An exquisite gem" is the picture by this most celebrated of the *genre* painters of Germany. A mother, with a sweet little child at her knee, is seated in a cottage door. Although very small, this picture is painted firmly, with utmost elaboration, and in sober, delicious harmony of color.

TOULEMONDE, ALFRED FETRES, SAMOS, BRUCHOT, SOT, ROBERT, DAAS, WIERANS.

The Toulemonde introduces us to a family party of women and children. The dresses of each of these are perfectly elaborated, and might serve as a fashion-plate. The Alfred Stevens shows us a young lady surveying her elegant form by the assistance of a mirror. Bacon is seen in a group of ladies and gentlemen, with children listening to the music of an organ grinder. Brunot greets us pleasantly in the figure of an Italian girl, who has fallen asleep in the shadow of a grassy bank. Aubert changes the theme somewhat. He is one of the so-called "idyllic" artists. A young woman in flowing robes, in a pensive attitude, is upon a rock by the sea shore. There is grace in the lines of the figure, and one may be able to imagine that she symbolizes some poetic fancy. Willems brings us back to the realistic in the person of a man and woman, who are carefully preserved in elegant costume. Diaz is well known for his opulent use of color, and we have here an excellent example of his style in a large upright picture, where a party of young ladies are strolling in the forest of Fontainebleau. Bakenhof paints with fine humor and nice power of characterization two old Germans drinking tea, while a third has fallen asleep over her cup.

NEW YORK—MR. ROSENBERG'S "LONG BRANCH MOONLIGHT."

Rosenberg's painting of "Long Branch by Moonlight," says the *Herald*, has passed from his studio into the hands of a purchaser. Mr. Derby has secured it as one of his leading attractions for the gallery of the Derby Athenæum he will shortly open. The artist has presented a cool and fresh summer moonlight, with the quiet and chaste moonbeams falling from the sea and ruffling hair and drapery among the usually thronging visitants of that favorite place of summer resort. The long Western man and the short city one, the fairhaired maiden from the East and the chestnut-tressed girl from our own State, the lover and the man of fashion, the soldiery and the sailor, the gay and the sober, laughing maid and the teasing boy, are all mingled in this strangely novel moonlight, in a manner which must stamp the painter not merely as an able artist but as one of decidedly original talent. The sky and the sea—especially the hazy condition of the former, which presents a transition from blue to cloudy—are rendered with a fidelity to nature which is the more remarkable from its being evidenced in a composition which must necessarily take rank as a figure painting. In addition, the whole of the drawing, whether in figures or scenery, is very fine, and when in various merits—we ought specially to mention its very palpable relief—are combined, it is not unusual to find a more detailed and less grudging praise at the hands of the critics than he is ordinarily enabled to give to a work in what is, at all events in this country, a comparatively new line of art. We have formerly alluded to it cursorily while it was in progress, and may frankly say that as a finished production it exceeds our anticipations, warm as these formerly were, and more than justifies the large price which we understand Mr. Derby paid the artist for it.

LETTER FROM NEW YORK.

(Correspondence of the Philadelphia Evening Bulletin.)

NEW YORK, Oct. 21, 1868.—During the noon day's session of the Episcopal Convention, on Saturday, the Tyng case was brought up, and an ineffectual attempt made to amend the canon so as to allow ministers to preach in each other's parishes without running the risk of being charged with the crime of the Church, charged with a violation of ecclesiastical law. There is evidently a strong feeling among Episcopalians on the subject, and with that of Ritualism, it will before long make considerable trouble.

The "low church" party seem to be on the wane, the public having become satisfied that Biretism is better done than abandoned altogether. There have been some good men engaged in the "low" ranks, but those whose names have been bruited in the public press, unlike the ghost of Banquo's father, have had speculation in their eye. I do not mean that they sought to put themselves in their place, but I do assert that it is lively that their chief end and aim was not the salvation of souls. Dyer and the "Wickedness of Man in *Dickens's Monthly* and the *Tribune*, for which service he was well paid, and has since denounced his Water street work and gone to lecturing about Indian and kindred subjects, with a variety result which has accordingly surprised him. As to John Allen Bassett, the Tombs has left his mark, and stands to-day in naked ugliness. On Saturday he was arrested by the Fourth Ward Police for keeping a disorderly house. His wife and four other women were also arrested, one of the latter being charged with having robbed a sailor who slept in the house on Friday night. Allen pleaded hard with Judge Dowling, asserting that his house had been used as a church, and that he himself had nothing to do with politics. He even promised to vote at the coming election, if Judge Dowling would release him. His Honor held the Wickedness to be guilty in the sum of $500, and sent the whole batch of thieves off to their dun. A shrewd writer has said: "How little we see what is who frame their hasty judgment upon that which they see." Your readers will not thank me for saying the statements made so frequently in the newspapers, but what I have told them is the truth.

We are promised a remarkably lively lecture upon Dickens, which I have heard some time here already, and Mr. Punshon once. They will both interest again. Mark Twain, who is now in Hartford, superintending the publication of his book, *Joe Bilinguy*, is talking to his people in western New York, Townsend, writing interesting to a scores of journals. Mortimer Thomson (Doesticks) growing stouter and jollier every year, and seems to be in a perpetual state of laughter. Josh Billings lost another daughter the other day by marriage, and Mark Twain is in distress because no one has as yet called to claim the baby he brought in from California "by the steamer of the 18th." As they are both buoyant, hope, despite sorrows will not interfere with their engagements. Then we shall have Anna Dickinson, Orphens C. Kerr, Brother, James Parton, Lucretia P. Hale, Dr. Holmes, George W. Curtis, and a host of others whose production is not always of the best, never full of instruct, or both.

It is said that Brick Pomeroy's *Democrat*, now an evening paper, will appear next week as a morning *Journal*. This chance was prompted by the recent course of the *World* in advising the withdrawal of Seymour and Blair from the contest, and the substitution of two other candidates for them. Should the *Democrat* change to a morning paper, Ben Wood's *News* will at once go into the hands of a receiver.

It is said that a poor German mechanic of this city has just invented a something which will solve the long-sought problem or the prolongation of sound in the piano. The invention is a very important topic of discussion among piano-makers, and if the report is true, the inventor will deserve broad prove to be what it is claimed to be, the inventor's fortune is made, and the piano becomes at once the most perfect of all musical instruments.

A dinner was given at Delmonico's on Saturday evening in honor of Dr. Johannes Roising, the last surviving member of the Council of Trent, the North German Union. The compliment was tendered by the leading German merchants and bankers of New York. About 200 were present, among the best-bred guests were the Chancellor Cosby, the U. S. Consul-General for Austria; E. M. Archibald the British Consul-General, Baron Osten Sacken, the Russian Consul-General; Gerhard Rohlfs, Bayard Taylor, Butterfield, Chas. A. Dana, Editor of the *Sun*, and Hon. Gulian C. Verplanck.

A meeting of the General Committee of Tammany was held on Monday night, at which address to the Democracy was prepared, and arrangements made for holding the Democratic primaries to-day; the County Convention to-morrow, and the Congressional Conventions on Friday. The address congratulates the Democracy on the spirit and energy evinced in the recent elections, charges the Republican party with frauds of unparalleled magnitude, and urges the disciples of Tammany to buckle on their armor, sharpen their weapons, and be ready for valiant service in November. Considerable feeling is manifested at the course of the *World*, which again yesterday morning calls upon General Blair to withdraw his name from the ticket, and to do all in his power to secure the Democratic party. In the same paper appears a very bitter article on General Sickles's trial, which, the whole of the unfortunate Sickles-Key affair is again brought to the surface. It is hinted about town that this article will lead to very serious trouble, as General Sickles is known to be a very quiet tempered man, and has not always stopped to think twice before striking.

A large meeting of Democrats was held in the Seventeenth Ward last night, when more than two hundred signed the roll, and pledged themselves all their lives gave pledges to support the Republican candidates.


MISCELLANEOUS.

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FOR SALE—THE HANDSOME BROWN STONE Residence, No. 1107 SPRUCE STREET, with all the improvements, Gas, Bath, Hot and Cold Water, and Furnace, and Tenant-free street. Has parlor, library, dining-room, kitchen, six chambers, nursery, two bathrooms and rear room. Lot 22 feet front by 81 feet deep to a street. J. M. GUMBES & SONS, 508 Walnut street.

GERMANTOWN—FOR SALE.—A MODERN Stone Residence, with Stable and Carriage House, and Cottage house, situate on lot of ground 200 feet front by 300 feet deep, fronting on Chew and Tulpehocken streets. J. M. GUMBES & SONS, 508 Walnut street.

FOR SALE—AT CHESTNUT HILL—FOR SALE—AN ELEgant Country Seat containing 18 acres of land, with Stone Mansion containing 15 rooms, with all the convenience, Stable and Carriage House, within half a mile of the Chestnut Hill Railroad Station, pleasantly situated on a lot containing about 2 acres, with Fruit Trees, etc. J. M. GUMBES & SONS, 508 Walnut street.

FOR SALE—THE HANDSOME STONE RESIDENCE, with Stable and Carriage House, within half a mile of the Chestnut Hill Railroad Station, pleasantly situated on a lot containing about 2 acres, with Fruit Trees, etc. J. M. GUMBES & SONS, 508 Walnut street.

SPRUCE STREET—FOR SALE, A HANDSOME Residence, No. 1811 SPRUCE STREET, containing 22 feet front, with all the improvements, Gas, Bath, Hot and Cold Water, Furnace, Shades, Gas Fixtures, Grate and Mantel Pieces, Cellar, Cistern, Yard, Gas Pipe, Sewer, etc. Lot 22 feet front by 81 feet deep to a street. J. M. GUMBES & SONS, 508 Walnut street.

GERMANTOWN—FOR SALE.—A MODERN Stone Residence, with Stable and Carriage House, and Cottage house, situate on lot of ground 200 feet front by 300 feet deep, fronting on Chew and Tulpehocken streets. J. M. GUMBES & SONS, 508 Walnut street.

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